CURSO
DE
QI GONG
DURO
O
MARCIAL

INTRODUCCIÓN

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Este material es una composición de tres libros: una aglutinación de conocimientos de medicina china hecho por mi + el libro Qi gong para la salud y artes marcial del Dr Yang con su traducción al español + el libro Lian gong mi jue también con su traducción al español adjunta.

Es este último libro el que considero más importante y el que convierte el qi gong terapéutico en qi gong marcial o duro o sea qi gong que te fortalece en cuerpo, mente y energía para afrontar una pelea y salir victorioso incluso con un nivel técnico inferior o al menos así lo manifiesta el libro cuando dice que el Gong Fu (maestría interna y externa, como el cultivo de el qi, la dureza corporal y el poder explosivo a través de ejercicios Lian Gong) derrota al Quan Shu (arte pugilístico).

Solo ten en cuenta con cuatro cosas: (1) el nivel de esfuerzo que propone puede ser excesivo. Mi consejo es que lo adaptes a tus necesidades y posibilidades. (2) El libro plantea el uso de drogas de medicina china. Mi consejo es que consultes a tu médico antes de consumir cosas extrañas. (3) El libro propone prácticas en las que recibes masajes dados por adolescentes. Mi consejo es que seas cauteloso con tal práctica porque podría prestarse a malos entendidos y te acarrearía problemas legales. Si no puedes conseguir adolescentes te proporcionen los masajes es mejor sacrificar excelencia y practicártelos tu mismo o buscar algún adulto que lo haga. Es mejor eso a publicar anuncios buscando “adolescentes para masaje” y terminar siendo acusado de cosas que no has hecho. (4) Adapta los ejercicios para usar los materiales y equipamiento que tengas disponibles.

COMPONGO ESTE MATERIAL DEBIDO A QUE HAY MUY POCO SOBRE QI GONG MARCIAL O QI GONG DURO EN ESPAÑOL. ESPERO QUE LO DISFRUTES Y APRENDAS MUCHO.

Antes de empezar quiero mostrarte un material complementario que considero útil...

EJERCICIOS COMPLEMENTARIOS **OPCIONALES**.

1) Este ejercicio esta relacionado con el boxeo de sombras.

Toma un objeto que pueda rebotar fácilmente y átalo con una cuerda o hilo liviano pero resistente. Ata el otro extremo de la cuerda o hilo de forma que el objeto quede aproximadamente a la altura de tu cabeza o de tus hombros. Cuando el objeto sea golpeado este deberia rebotar en una pared cercana; por ello es importante ubicarlo cerca de una pared. La distancia a la pared la eliges tu, no te preocupes por eso. Puedes usar cualquier objeto rebotante como una pelota de tenis o simplemente una pequeña botella vacía. En cuanto a la pared, puede ser de cualquier tipo pero preferentemente sería mejor usar una pared con superficie irregular de forma tal que el objeto rebote con más aleatoriedad en su trayectoria.

El objetivo del ejercicio es golpear el objeto, este rebote en la pared y luego se mueva por trayectorias impredecibles para ti, luego vuelves a golpearlo(o lo que tu quieras) y continuas así

sucesivamente. Hacer esto te obligará a prestar atención, a coordinar tus movimientos y a actuar rápido. Este ejercicio hará bajar tu tiempo de respuesta relacionado a la cronometría mental al mismo tiempo que mejorará tu precisión al interactuar con objetos que se mueven con gran velocidad. No ignores este ejercicio. Muchas personas creen que son rápidas solo porque pueden moverse rápido pero una cosa es la velocidad del músculo y otra cosa son los reflejos. De nada te sirve tener los músculos más rápidos del mundo si tu cerebro tarda demasiado en elaborar respuestas a eventos detectados. De nada sirve que seas el nadador más rápido del mundo si eres el último en reaccionar al disparo que indica el inicio de la carrera o sea que eres el último nadador en saltar al agua. Muchas artes marciales incluso aquellas con un trasfondo milenario practican poco o nada de ejercicios de reflejos. Eso es imperdonable.

2) Este ejercicio esta relacionado con el tie sha zhang (palma de hierro), un antiguo ejercicio chino para endurecer las extremidades y así mejorar el poder de los golpes.

Golpea sacos con arena o tierra para endurecer tus manos y otras extremidades. Si no tienes un saco utiliza un recipiente como un balde por ejemplo. También puedes colocar agua dentro de una botella de plástico blando y taparla pero dejando algo de aire dentro. Prueba inicialmente con 5 dedos de aire.

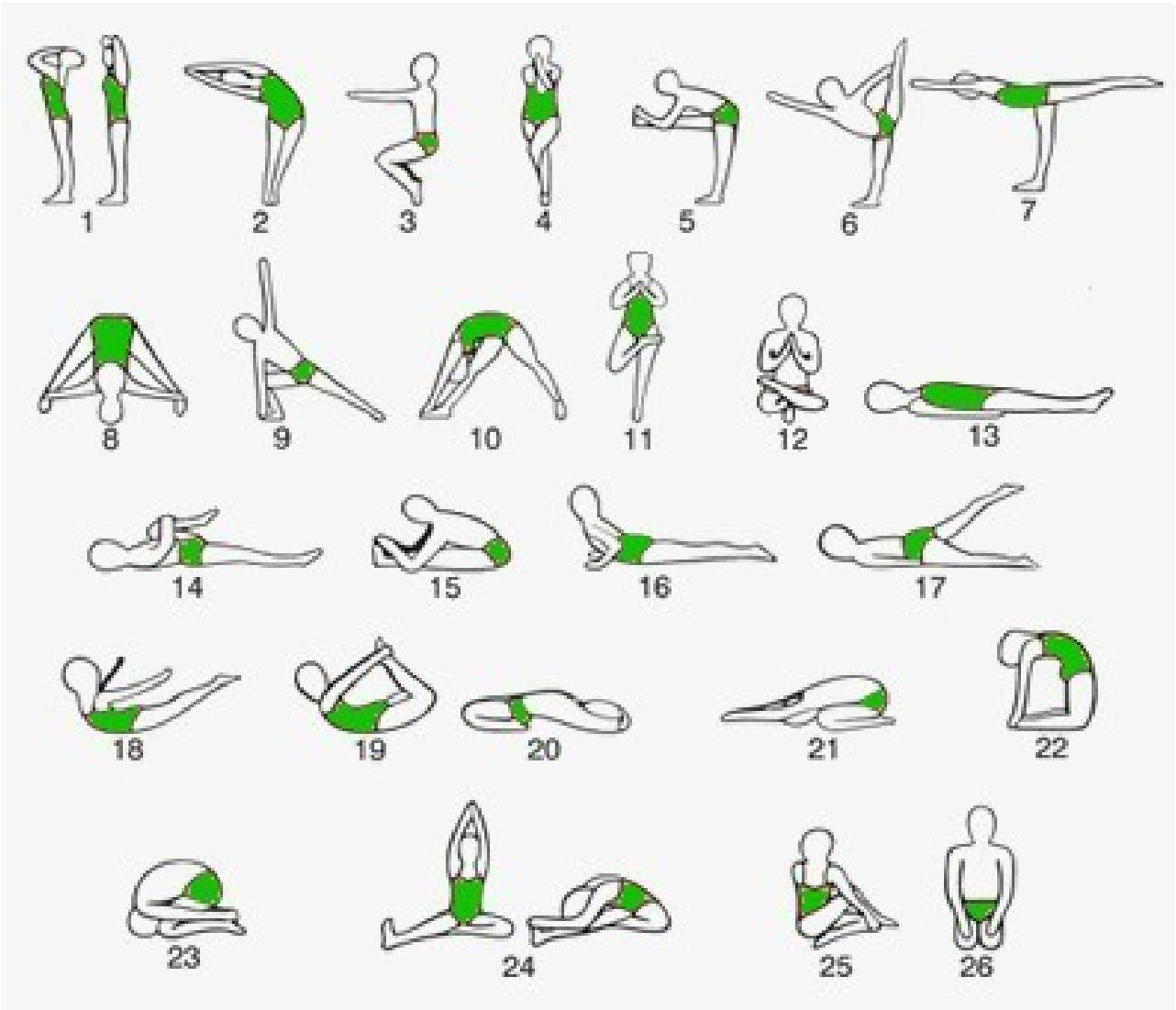
También puedes probar sistemas más exóticos como el makiwara del karate.

3) Este ejercicio está relacionado a la calistenia practicada por los antiguos luchadores de la India. Practica poses de yoga.

Esto mejorará tu grappling al mejorar tu capacidad de realizar esfuerzos físicos en posturas poco habituales.

Los antiguos luchadores de la India practicaban un ejercicio llamado Mallakhamb que significa "luchar contra el poste". Es un ejercicio o mejor dicho una disciplina en la que una persona hace ejercicios de calistenia estática en un poste fijado al suelo. Aunque sería mejor que practicaras directamente el mallakhamb entiendo que eso puede resultar muy complicado para una persona común. En su lugar te propongo la práctica de asanas de yoga debido a que estas tienen una relación directa con el mallakhamb. Para explicarlo de otra forma el mallakhamb es una disciplina o deporte tradicional indio que integra asanas de yoga, gimnasia y agarres de lucha realizados en un poste o una cuerda. El yoga proporciona los principios fundamentales de flexibilidad, equilibrio y control de la respiración, que se potencian con los desafíos adicionales de la gravedad y el movimiento dinámico en Mallakhamb. Por lo tanto, el yoga puede considerarse la base mental y física de la disciplina más acrobática y de fuerza de Mallakhamb.

Un detalle importante es que no necesitas practicar todas las poses. Practica las que quieras y/o las que puedas.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4) Este ejercicio está relacionado con el Mei Hua Zhuang (postes de flor de ciruelo), un antiguo ejercicio chino para mejorar el equilibrio del cuerpo.

Practica equilibrio sobre una barra o cualquier superficie que te obligue a mantener el equilibrio para pararte sobre esta. Una vez que hayas mejorado un poco entonces practica caminar sobre la barra, practica saltar con uno y con dos pies, practica caminar hacia atrás, practica girar; o sea practica toda clase de movimientos y poses que afiancen tu destreza para moverte encima de la barra mientras mantienes el equilibrio. Esto mejorará tu grappling al aumentar tu capacidad de mantener el equilibrio y así evitar ser derribado. Por último recuerda no colocar la barra a una gran altura o podrías caer y lastimarte seriamente. Colócala a unos pocos centímetros del suelo, mientras más cerca esté del suelo mejor.

5) Meditación. Esto mejorará tu concentración, tu capacidad de mantenerte en calma y tu capacidad de tolerar estímulos negativos como el dolor, el cansancio, la angustia, el calor, el frío, etc.

El método más simple para meditar es respirar prestando mucha atención al aire que circula por las partes de tu aparato respiratorio.

Trata de sentir, su textura, su temperatura, su velocidad, etc. El aire entra por la nariz y sale por la boca o la nariz según tu elección. Adopta la pose que quieras; eso de las poses corporales a la hora de meditar está relacionado con cuestiones religiosas de las religiones que practican meditación por lo tanto las poses son una cuestión irrelevante para quien no practica tales religiones.

Otro método alternativo es la conocida meditación dantian. Esta se subdivide en tres prácticas para cada punto dantian. El Xia dantian (cerca del ombligo o un poco más abajo). El Zhong dantian (en el centro del pecho) y el Shang dantian (en la cabeza. Detrás de la frente). Cada uno está relacionado respectivamente con uno de lo que en medicina tradicional china se conoce como Los Tres Tesoros (la esencia o Jing; el Qi ;y la mente o espíritu o Shen). Entonces este tipo de meditación se realiza de la siguiente manera:

- Coloca tus palmas cerca del punto Xia dantian sin llegar a tocarlo. Inhala por la nariz y exhala por donde desees. Trata de mantener fija la distancia entre tus palmas y el Xia dantian, en otras palabras: aleja tus palmas del Xia dantian a medida que tu abdomen se ensancha cuando el aire entra en tus pulmones; y luego acerca tus palmas al Xia dantian a medida que tu abdomen se contrae cuando el aire sale de tus pulmones. Practica esto unos cuantos minutos o el tiempo que desees.
- Ahora haz lo mismo que en el apartado anterior pero usando el punto Zhong dantian que esta en tu pecho. Practica esto unos cuantos minutos o el tiempo que desees.
- Para el punto Shang dantian, colocar las palmas cerca del punto es opcional. Lo importante aquí es prestar mucha atención a tu nariz. Siente como el aire entra por tu nariz y sale por donde desees (boca o nariz). Trata de percibir todos los detalles del aire y de la acción de respirar. Siente como el aire entra por tu nariz y refresca todas las partes de tu cabeza y cuello mediante la relajación de tales partes y la regulación de su energía. Practica esto unos cuantos minutos o el tiempo que desees.

Algo importante: hay algo que casi nadie aclara y es sobre el ritmo de la respiración. Verás, sucede que a veces no es que te falte energía sino todo lo contrario, estás sobrecargado de energía. Por eso cabe aclarar que una respiración lenta tendrá efectos desenergizantes o sedantes, una respiración rápida tendrá efectos energizantes o estimulantes y una respiración normal tendrá efectos equilibrantes. ¿y cómo saber si estás sobrecargado o carente de energía? Lamentablemente eso es tema para un doctor en medicina china, así que tendrás que usar tu intuición y algo de prueba-y-error para decidir cual ritmo respiratorio elegir. En última instancia, si tienes dudas, elige la respiración de ritmo normal.

6) Ejercicios cardiovasculares para aumentar la resistencia al cansancio.

Imagina que persigues a alguien que esta corriendo y cuando lo alcanzas estas tan exhausto que no puedes ni defenderte.
Recomiendo ejercicios de step ya que estos son muy efectivos y pueden ser realizados sin mucho equipamiento y tampoco necesitas un espacio amplio para practicarlos; solo necesitas un cajón, una silla o cualquier cosa sobre la que te puedas subir, permanecer de pie y luego bajar. Pero puedes practicar el ejercicio que tu quieras como correr, nadar, andar en bicicleta, etc. Aquí lo importante es el cómo se practican esos ejercicios:

Primero realiza durante un minuto el ejercicio elegido pero hazlo a la velocidad más alta posible. Una vez finalizado el minuto de ejercicio frena inmediatamente y descansa durante un minuto.

Repite esta secuencia de ejercicio rápido + descanzo varias veces. Este tipo de ejercicios se llama HIIT(high intensity interval training) y son una excelente opción para mejorar tus capacidades cardiovasculares.

7) Y por último los ejercicios para el fortalecimiento muscular: calistenia dinámica, pesas, etc. Seguro ya los conoces así que no hay mucho que decir al respecto y seguramente alguno de los libros a continuación estará lleno de ellos.

Palabras finales sobre estos ejercicios:

Como puedes ver los cinco primeros ejercicios están relacionados a una tradición marcial (boxeo de sombras, palma de hierro, mallakhamb, mei hua zhang y meditación) mientras que los dos restantes son de propósito general para cualquier actividad física. Por lo tanto no son inventos mios y tienen el aval de siglos de tradición marcial que te ayudarán a mejorar tu capacidad de encarar un combate cuerpo a cuerpo. Aunque, por supuesto, la técnica y la experiencia en combate son son elementos que pueden hacer una gran diferencia en el resultado de un combate.

Otro tema importante es que cada persona tiene condiciones físicas y mentales diferentes por eso no me atrevo a dictar la intensidad y la frecuencia con la que debes practicar estos siete ejercicios. Tal vez podrías arriesgarte a practicarlos como tu quieras pero mejor consulta a un profesional en el tema, un médico preferentemente. Lo mismo también aplica a los ejercicios de los libros. Aunque los autores describan la frecuencia y la intensidad con la que debes practicar no hay que olvidar que ellos buscan enseñarte a alcanzar un nivel de alta elite. Es posible que tu no estés interesado en alcanzar tal nivel y probablemente tal meta no sea aconsejable para personas de edad avanzada y personas con ciertas enfermedades o ciertas discapacidades físicas y/o mentales por lo cual dejo a tu criterio el adaptar los ejercicios de este material a las capacidades y metas de cada practicante. En otras palabras: **consulta con un médico antes de empezar una práctica que desconoces y no sabes que impacto puede tener en tu salud.**

Una cosa más, todas las traducciones fueron hechas con DeepL así que pueden contener errores y algunas alucinaciones por ello dejé el texto original para que puedas comparar si es que algún pasaje te resulta extraño.

MEDICINA TRADICIONAL CHINA

Medicina china: la Medicina China Tradicional (MTC, MCT o TCM) es un sistema médico holístico con miles de años de antigüedad que busca restaurar el equilibrio del cuerpo y la salud a través del flujo armonioso de la energía vital (qi) a lo largo de los meridianos. Se enfoca en el bienestar general y la prevención, utilizando prácticas como la acupuntura, fitoterapia, dieta, ejercicio (taichi y qigong) y masaje para equilibrar las fuerzas opuestas de yin y yang.

-Teoría del qi: qi, chi o ki es un concepto fundamental en la medicina tradicional china que se traduce como "energía vital" o "fuerza vital".
Se cree que este flujo de energía mantiene el equilibrio físico, mental y emocional, y fluye a través de canales corporales llamados meridianos.

El Qi se clasifica según su origen, ubicación y función, y los tipos principales incluyen el Qi parental/Yuan (heredado), el Gu Qi (derivado de los alimentos), el Kong Qi (derivado del aire) y el Zong Qi (Qi obtenido del aire y los alimentos). Otros tipos incluyen el Ying Qi (Qi nutritivo, que circula profundamente para nutrir) y el Wei Qi (Qi defensivo, que protege la superficie del cuerpo). Las funciones también se utilizan para clasificar el Qi, como el Qi transformador, el Qi transportador, el Qi retenedor, el Qi elevador, el Qi protector y el Qi calentador.

Tipos según su origen

Yuan Qi (Qi original):

Heredado de los padres en el momento de la concepción, se almacena en los riñones y es la fuerza vital fundamental.

Gu Qi (Qi alimenticio):

Derivado de los alimentos y bebidas que consumimos, procesado por el bazo y el estómago.

Kong Qi (Qi del aire):

Extraído del aire que respiramos.

Zong Qi (Qi de reunión):

Formado en el pecho por la combinación de Gu Qi y Kong Qi, que apoya la respiración y la función cardíaca.

Tipos según la ubicación y la función

Ying Qi (Qi nutritivo): Fluye con la sangre y la linfa, nutriendo todos los órganos y tejidos.

Wei Qi (Qi defensivo): Circula por el exterior del cuerpo, actuando como el sistema inmunológico del cuerpo para protegerlo contra los patógenos.

Zhen Qi (Qi verdadero): Una energía vital que combina Ying Qi y Wei Qi, responsable de todas las funciones fisiológicas.

Otras clasificaciones

Zheng Qi: término general para «Qi recto» o «Qi correcto», que se refiere a la energía vital del cuerpo que defiende contra las influencias externas.

Zang Fu Qi: se refiere al Qi dentro del Zang (órganos sólidos) y Fu (órganos huecos).

Categorías funcionales

Qi transformador: Qi que transforma otras sustancias.

Qi transportador: Qi que mueve cosas por todo el cuerpo.

Qi retenedor: Qi responsable de mantener las cosas en su lugar adecuado.

Qi elevador: Qi que evita el prolapso u otros movimientos descendentes.

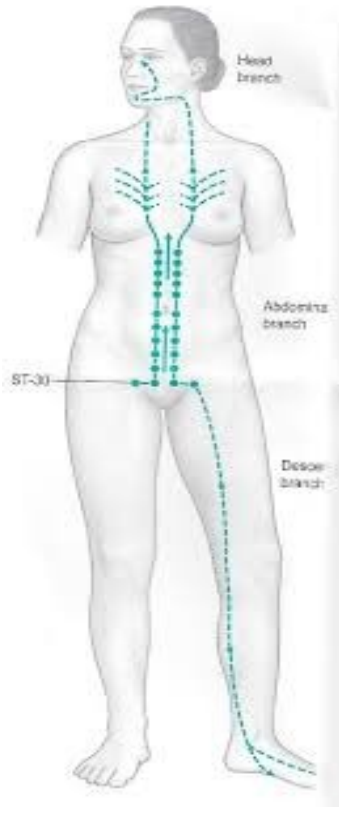
Qi protector: La función defensiva del Qi.

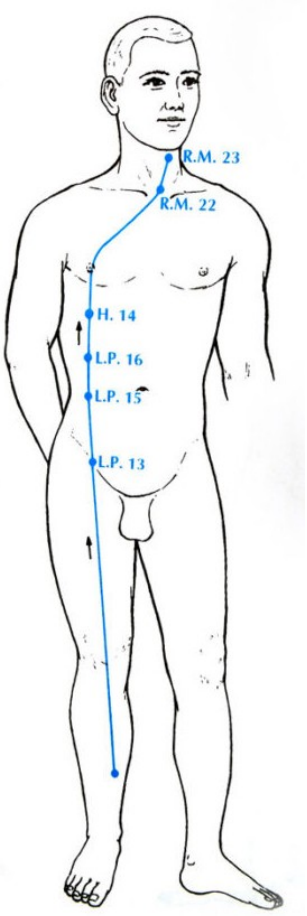
Qi calentador: Qi que mantiene la temperatura corporal.

-Teoría de meridianos: en la medicina tradicional china (MTC), los meridianos se refieren a los canales a través de los cuales fluye la energía (Qi) en el cuerpo, y están asociados a la salud y al equilibrio.

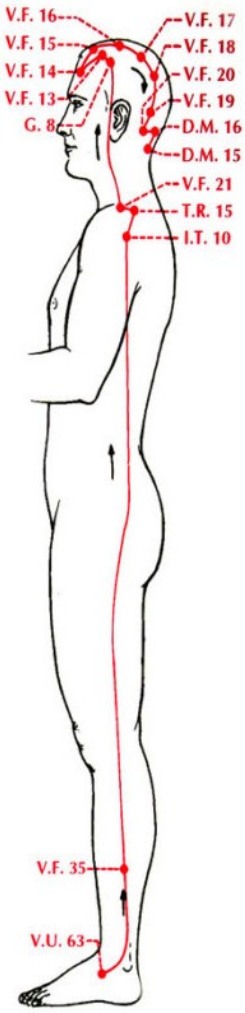
La red de meridianos se divide típicamente en dos categorías: los jingmai (經脈) o canales meridianos y los luomai (絡脈) o vasos asociados (a veces llamados "colaterales"). Los jingmai contienen los 12 meridianos tendinomusculares, los 12 meridianos divergentes, los 12 meridianos principales, los ocho vasos extraordinarios y el canal Huato.

Vasos extraordinarios: chong, dai, yin wei, yang wei, yin qiao, yang qiao, concepción y gobernador respectivamente están ilustrados a continuación.

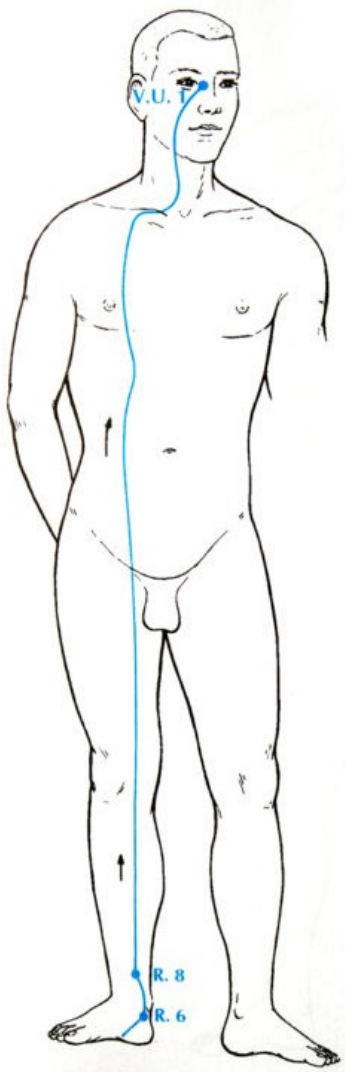




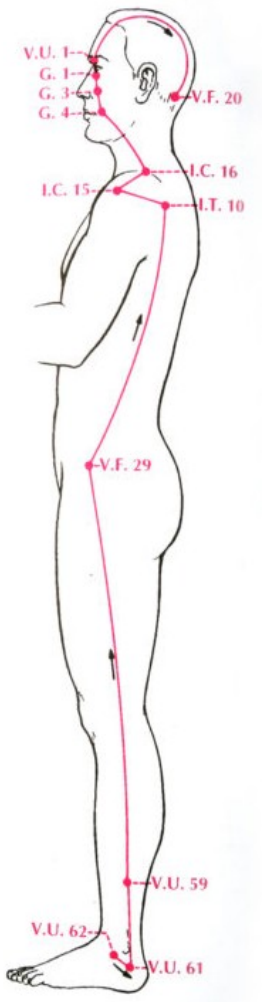
YIN WEI MAI



YANG WEI MAI

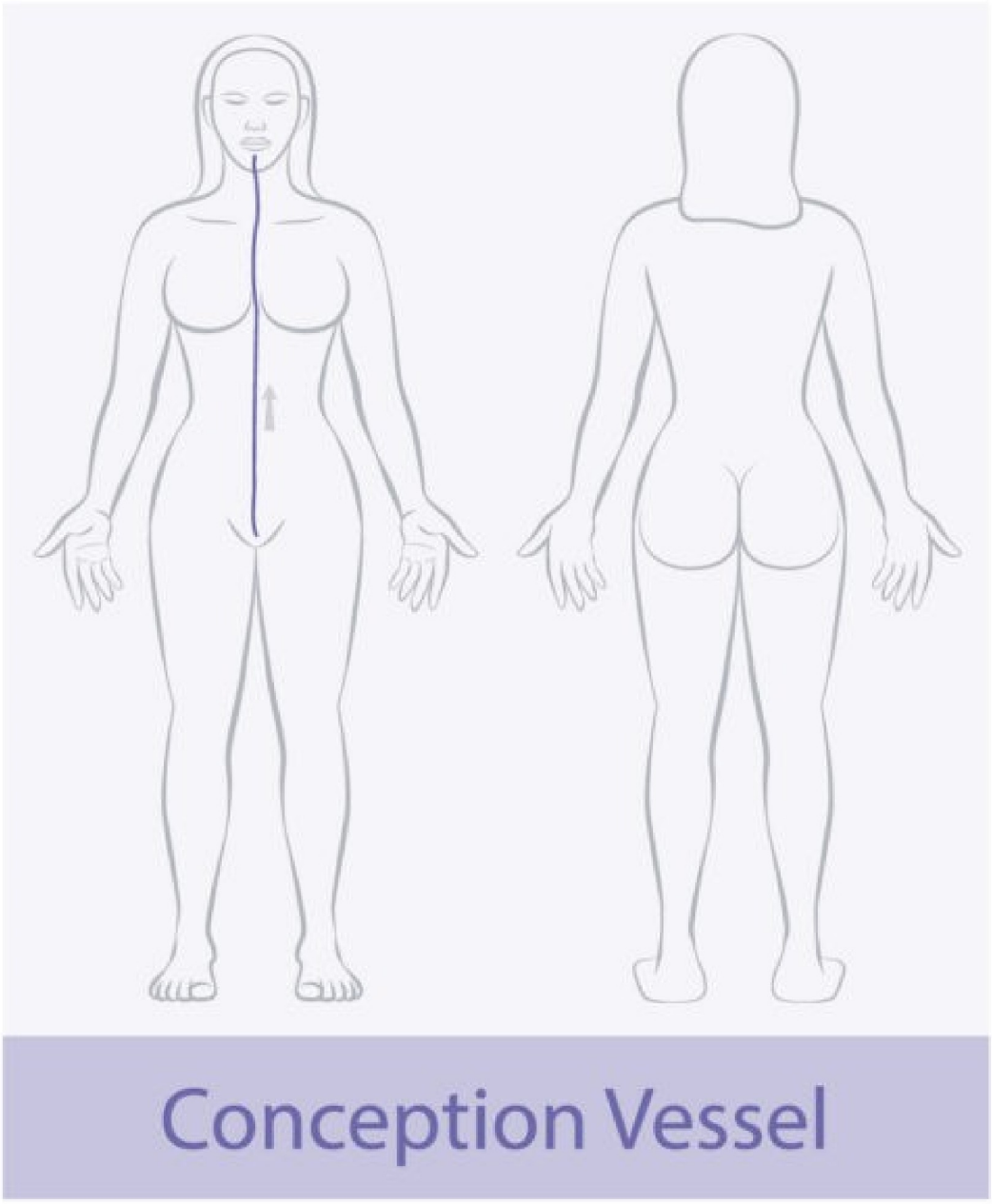


YIN QIAO MAI

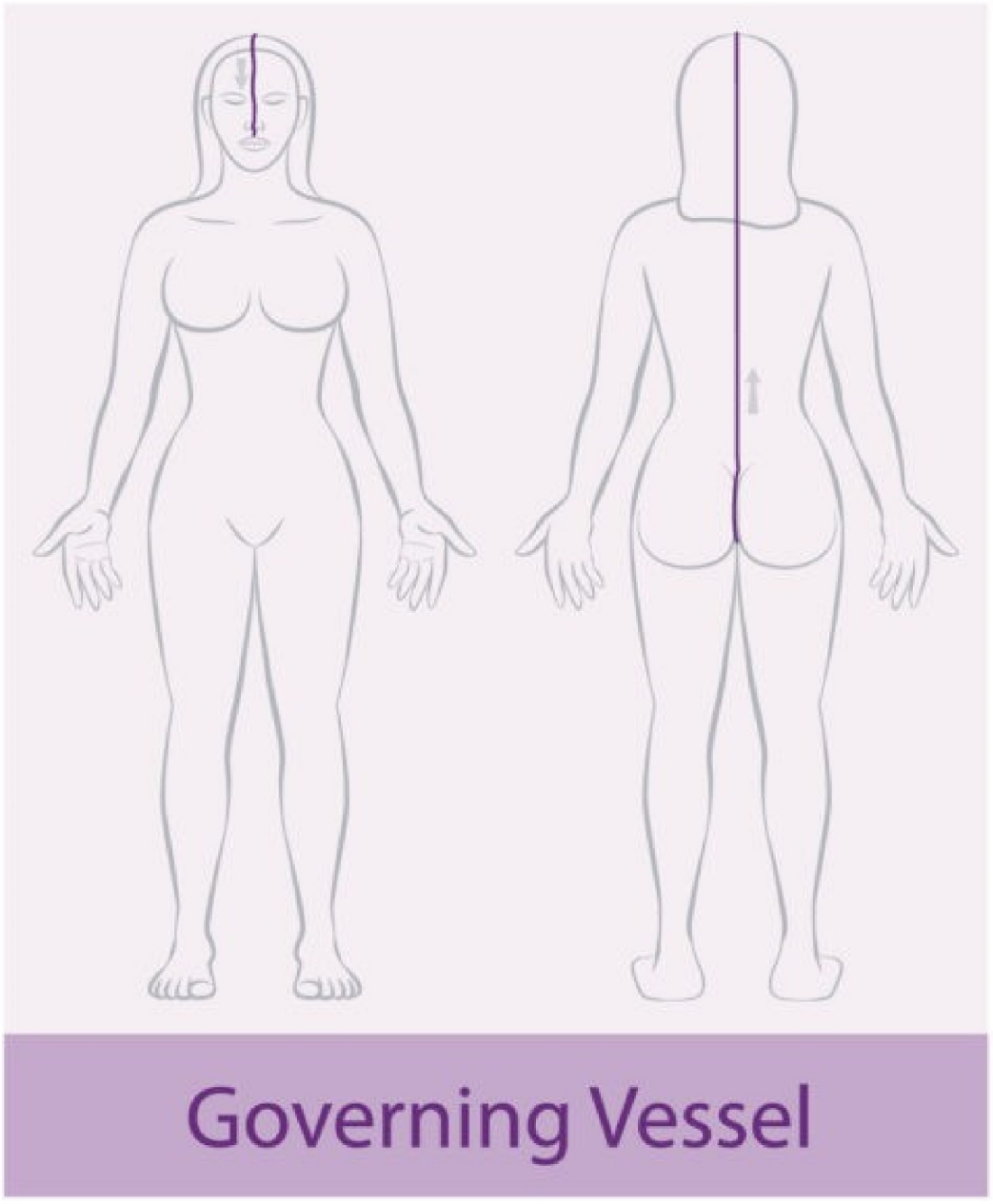


YANG QIAO MAI

Vaso concepción

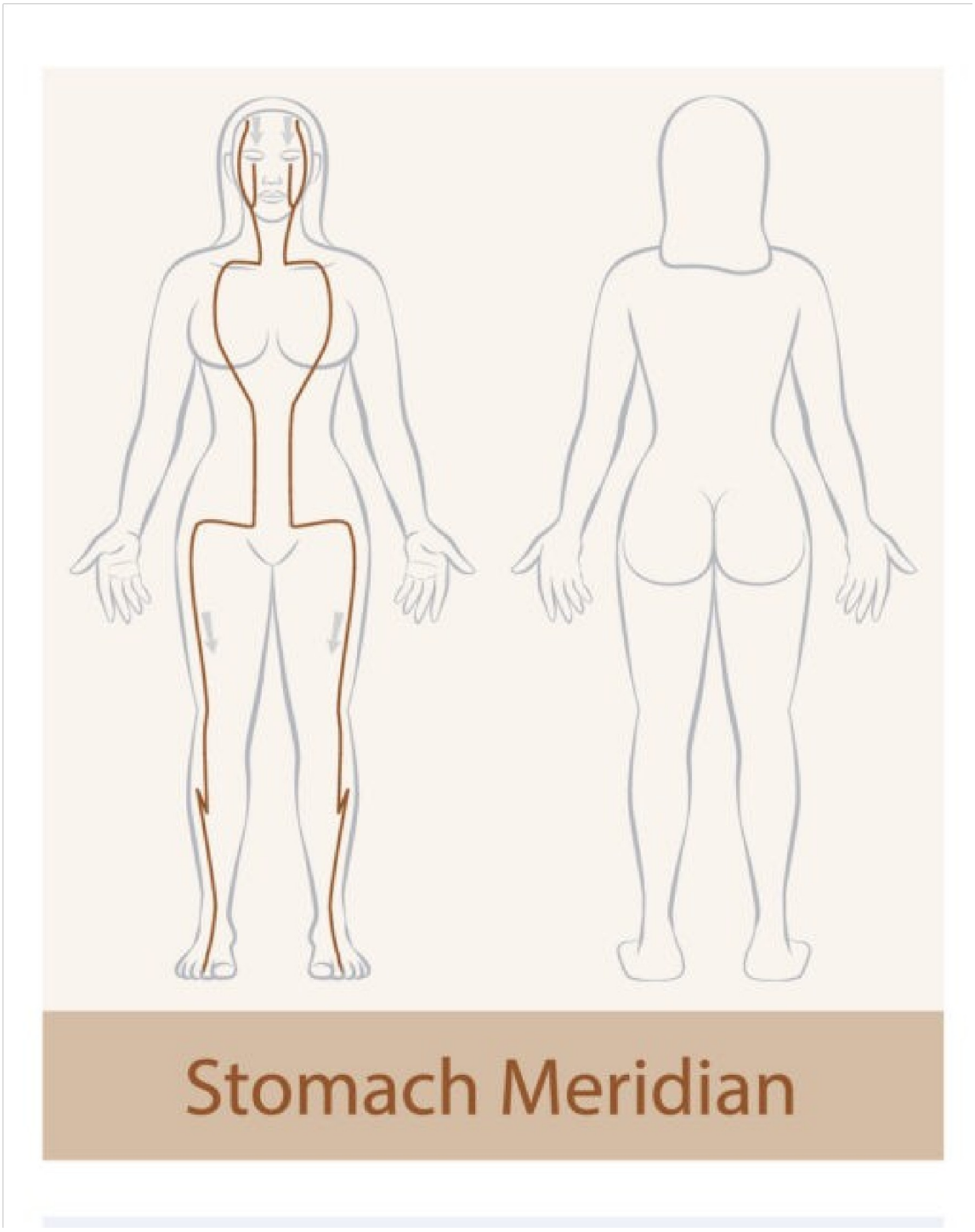


Vaso gobernador

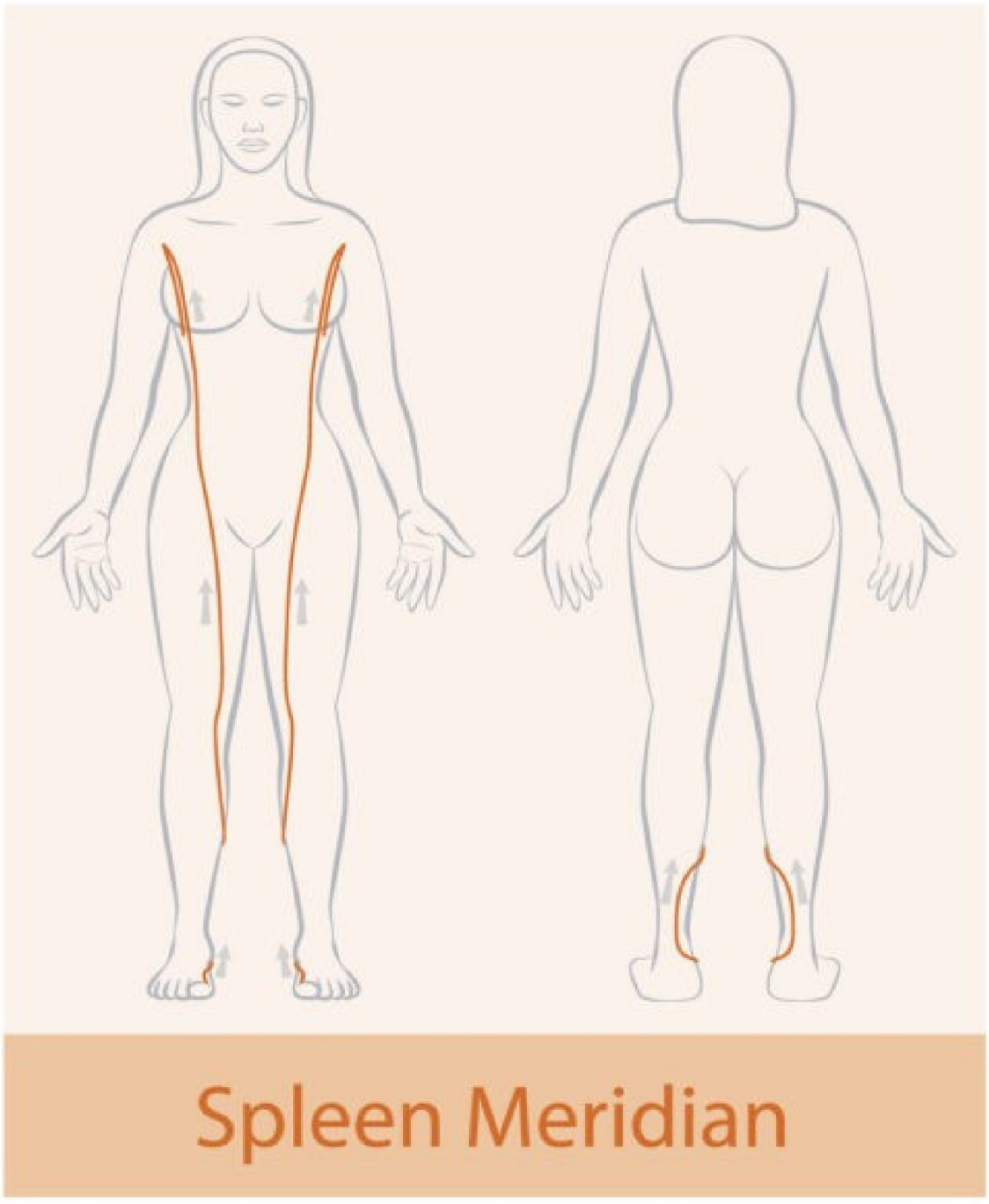


12 Meridianos principales

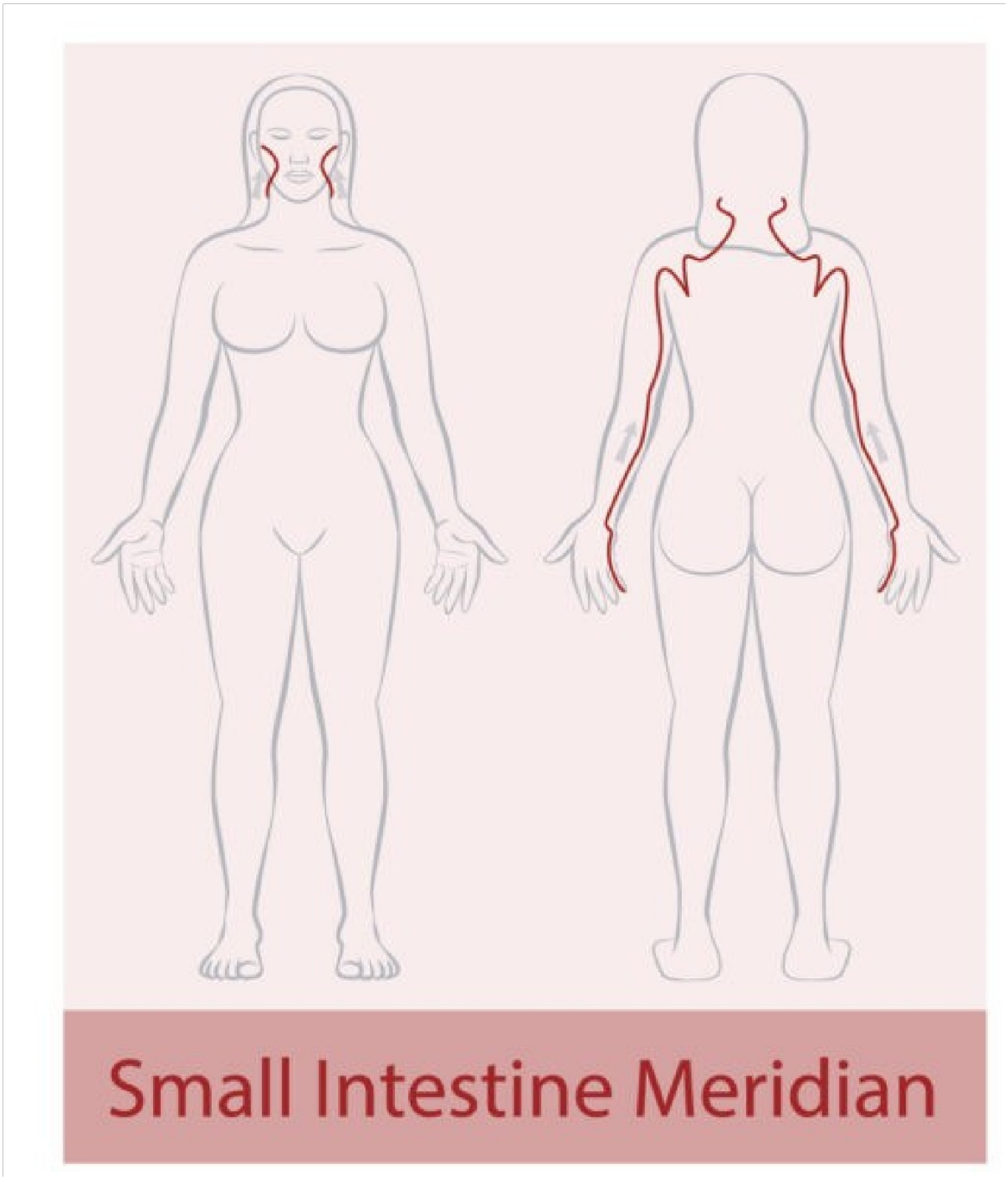
Meridiano del estómago



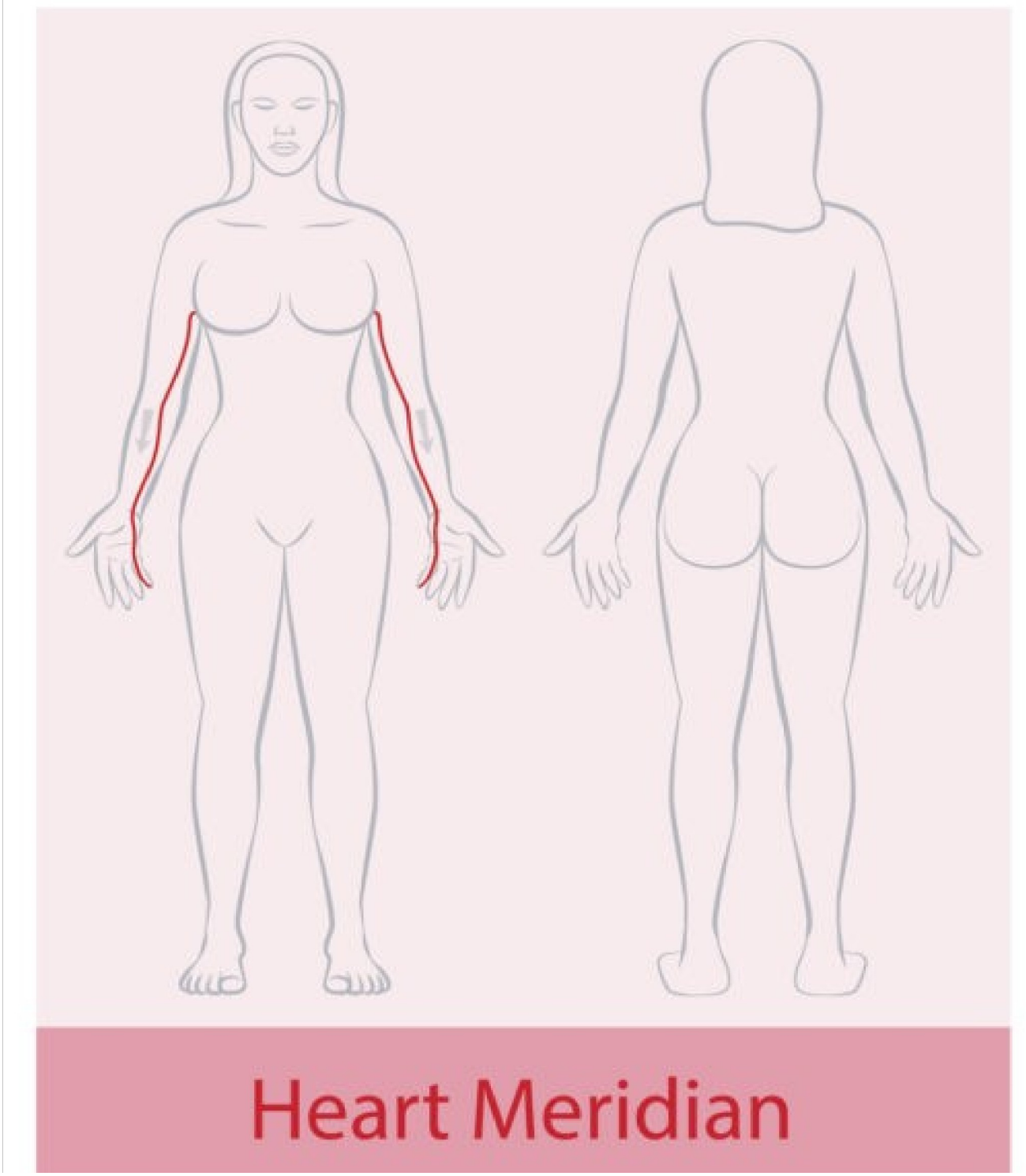
Meridiano del bazo (incluye al páncreas)



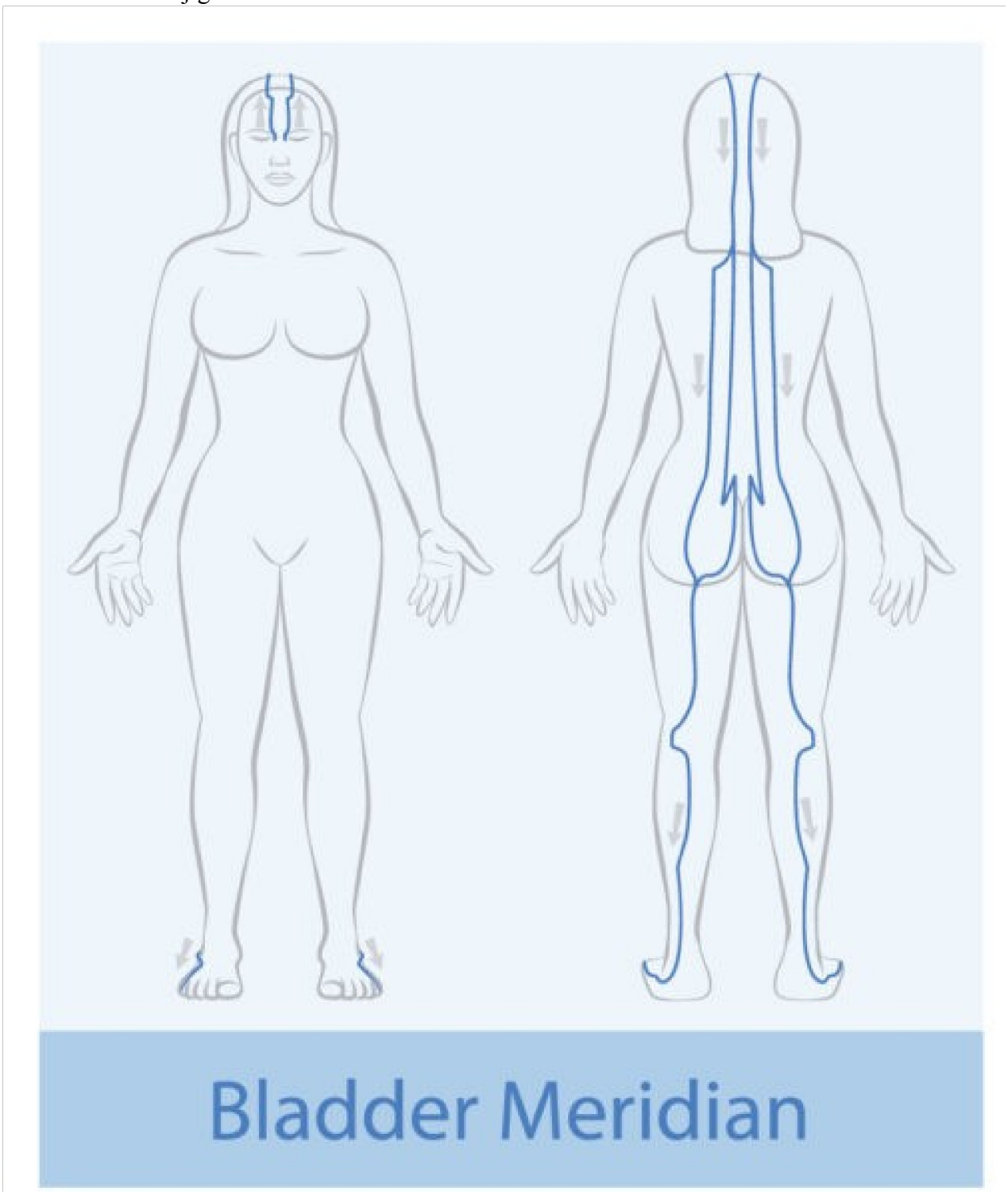
Meridiano del intestino delgado



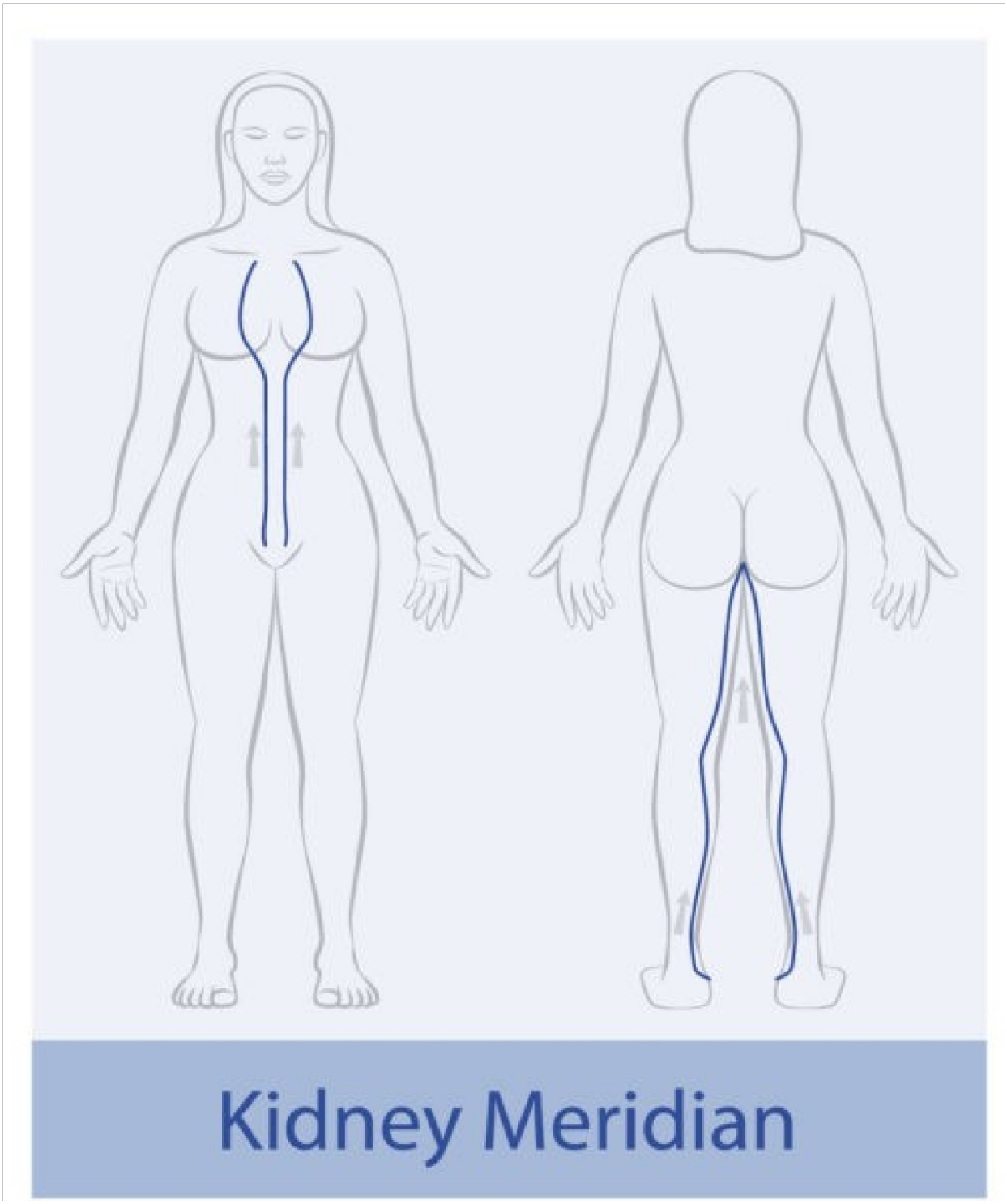
Meridiano del corazón



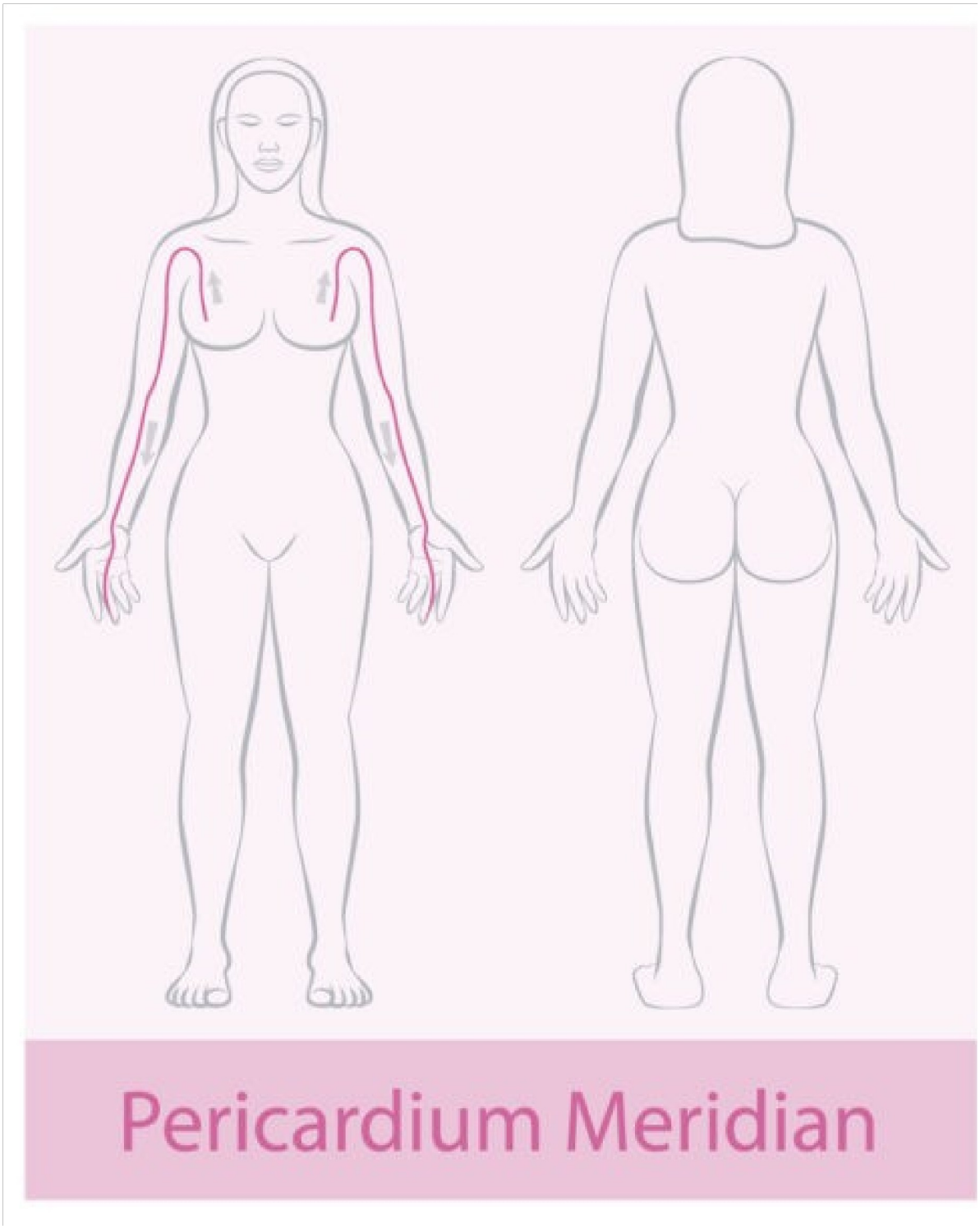
Meridiano de la vejiga



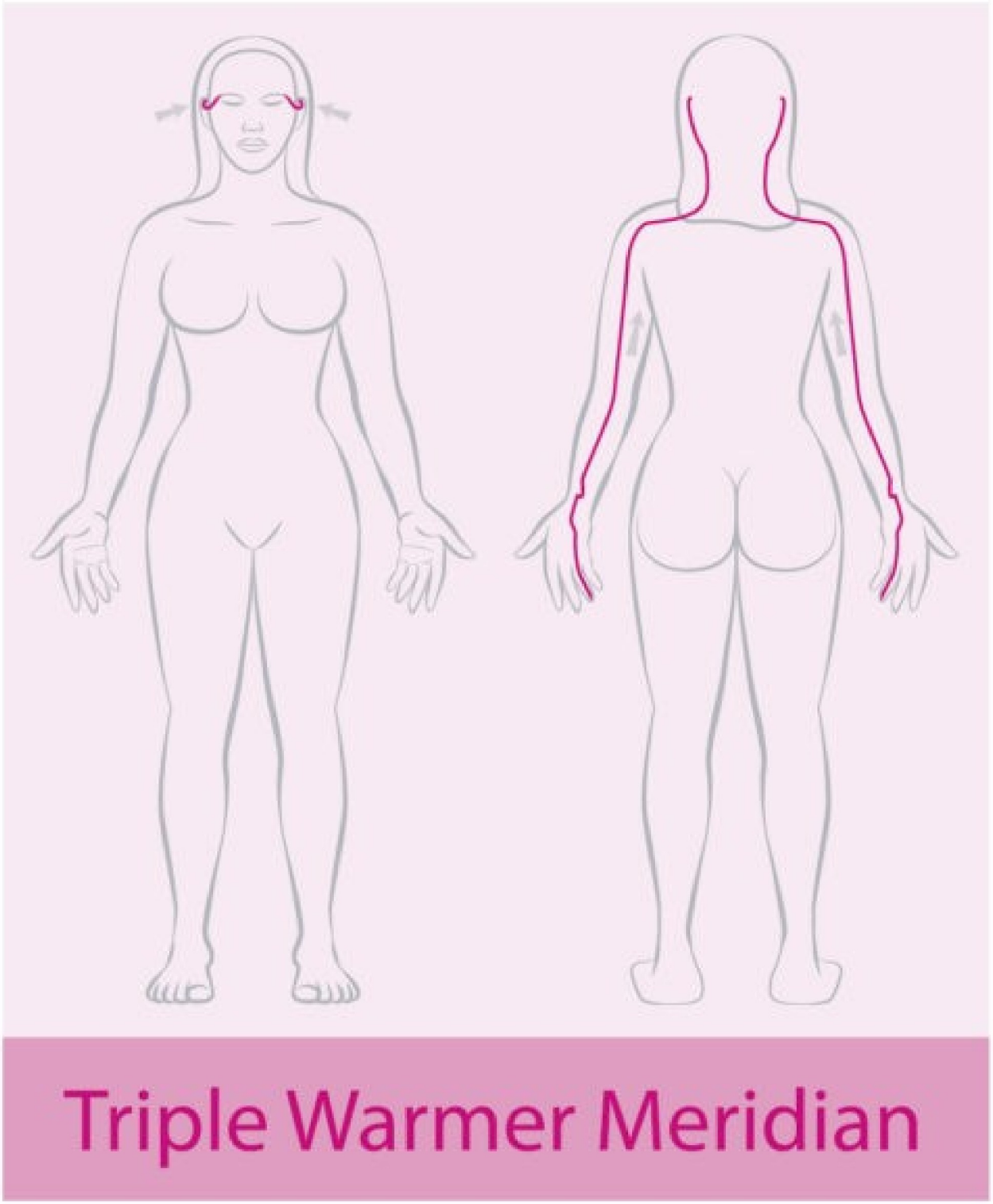
Meridiano del riñón



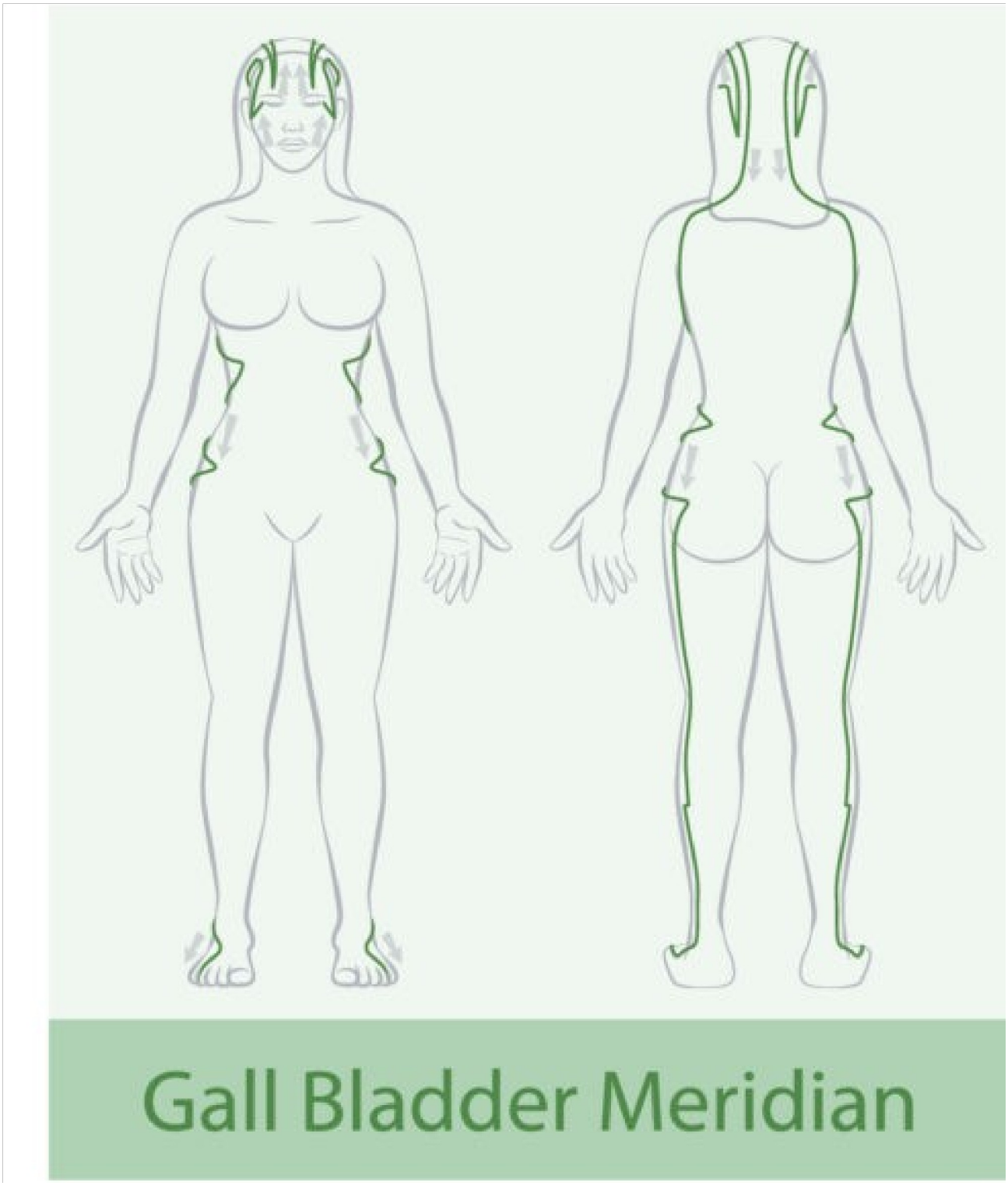
Meridiano del pericardio



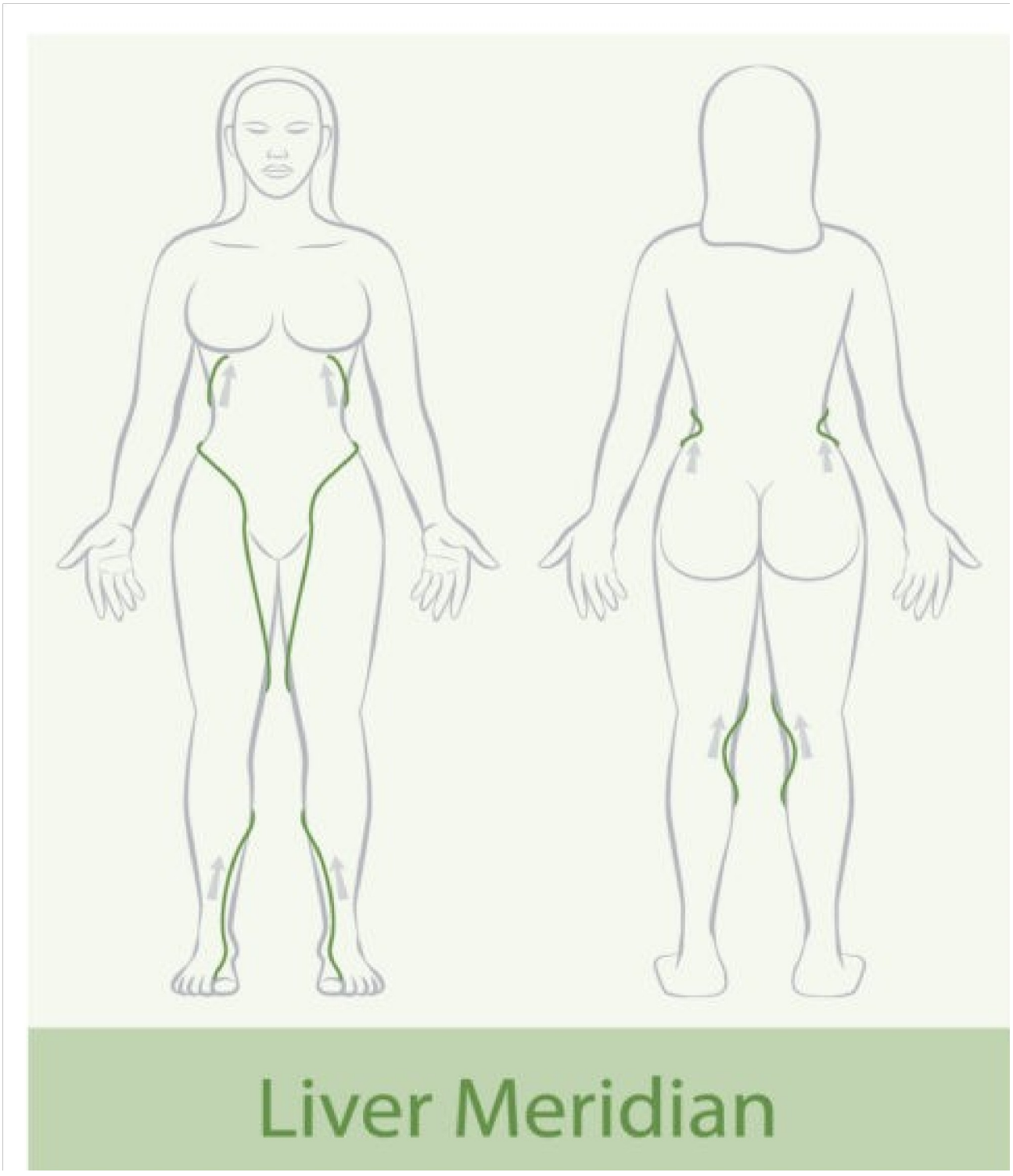
Meridiano del triple calentador



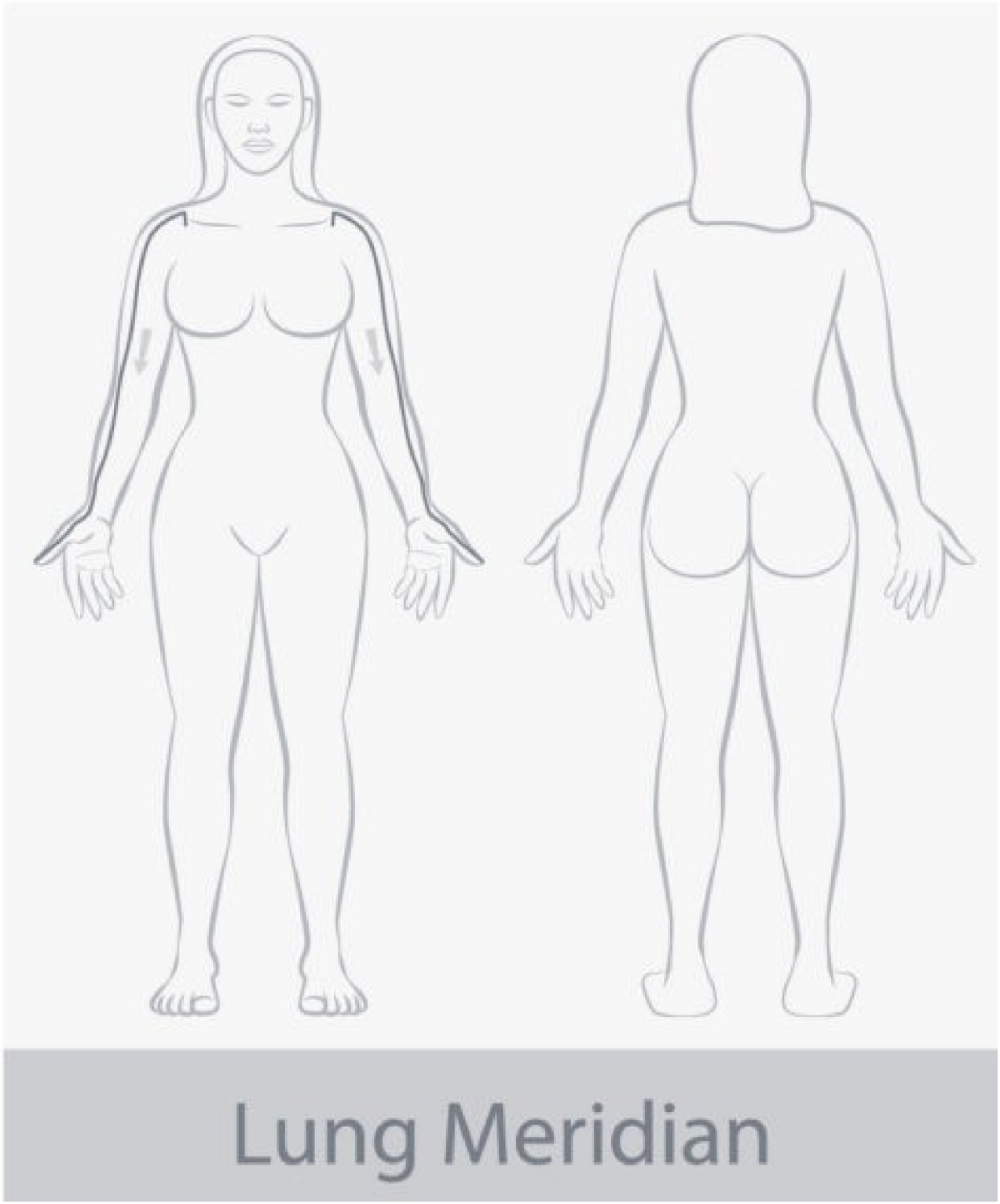
Meridiano de la vesícula biliar



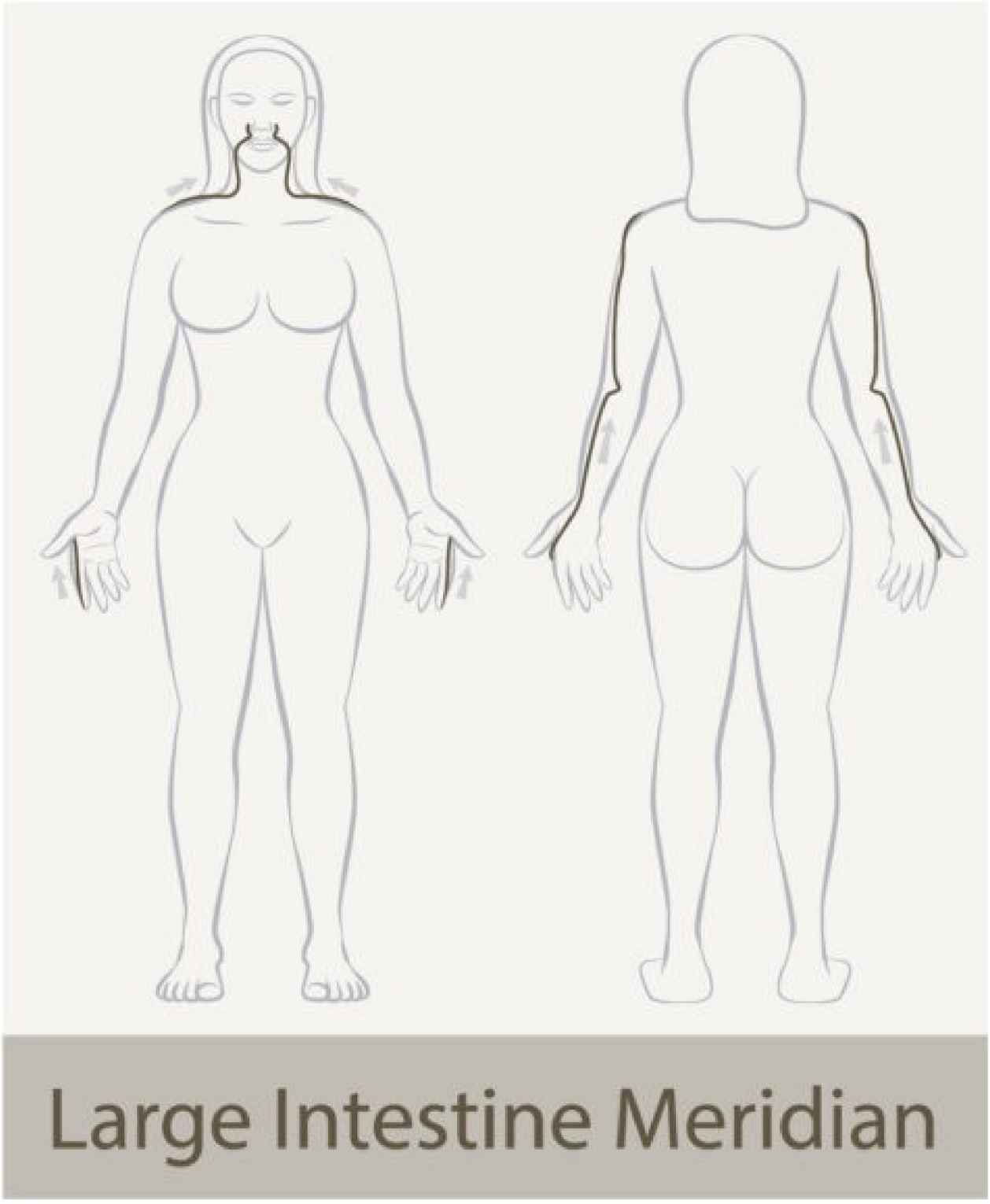
Meridiano del hígado



Meridiano del pulmón



Meridiano del intestino grueso



Meridiano del pulmón (Yin Metal)

Este meridiano rige la respiración, la circulación del Qi y la salud de la piel. El flujo energético se inicia en la región del pulmón y se extiende hacia abajo por el brazo, conectándose con la punta del dedo pulgar.

Meridiano del intestino grueso (Yang Metal)

El meridiano del intestino grueso es el encargado de eliminar desechos, regular el sistema digestivo y ayudar en la liberación de toxinas. Su recorrido comienza en el dedo índice y viaja hacia arriba por el brazo hasta el rostro.

Meridiano del estómago (Yang Tierra)

Este meridiano se encarga de la digestión, absorción de nutrientes y regulación del metabolismo. En este caso, su trayecto comienza en la zona facial y desciende por el torso, pasando por el abdomen y terminando en el dedo gordo del pie.

Meridiano del bazo-páncreas (Yin Tierra)

La asimilación de nutrientes y el equilibrio de la energía son los aspectos con los que se asocia este meridiano del cuerpo. Su camino inicia en el dedo gordo del pie, sube por la pierna y pasa por el abdomen.

Meridiano del corazón (Yin Fuego)

El meridiano del corazón gobierna la circulación sanguínea, la regulación emocional y la vitalidad. El flujo de este parte del corazón y desciende por el brazo hasta llegar al dedo meñique.

Meridiano del intestino delgado (Yang Fuego)

Su propósito es el de separar y discriminar nutrientes en el proceso digestivo. La ruta del meridiano del intestino delgado se extiende desde el dedo meñique hasta la oreja, pasando por el hombro y la parte posterior del cuerpo.

Meridiano de la vejiga (Yang Agua)

Domina el flujo del Qi y la excreción, siendo importante para aportar energía a la parte posterior del cuerpo. Su recorrido empieza en la cabeza, baja por la espalda y termina en la zona lateral del pie.

Meridiano del riñón (Yin Agua)

Es fundamental para el crecimiento y para la fertilidad, ya que se relaciona con el agua e incluso con la propia esencia de la vida. Parte de la planta del pie y asciende por la pierna hasta el abdomen.

Meridiano del pericardio (Yin Fuego)

Como rodea al corazón, es un punto estratégico para la regulación de las emociones. Va desde el tórax hasta la punta del dedo medio, pasando por el brazo.

Meridiano del triple calentador (Yang Fuego)

Este meridiano tiene un efecto de coordinación corporal y de distribución del Qi. Para situarlo, imagina una línea que va desde el dedo anular, cruza la axila y llega hasta el cuello.

Meridiano de la vesícula biliar (Yang Madera)
También tiene efecto en las emociones, pero, sobre todo, es un canal al que hay que prestarle atención para tratar problemas digestivos. Cruza el cuerpo de arriba abajo: desde la cabeza, pasando por el perfil de la pierna hasta el cuarto dedo del pie.

Meridiano del hígado (Yin Madera)
El último de los meridianos acupunturales es el del hígado, que regula la circulación sanguínea. Para encontrarlo, traza un dibujo desde el dedo gordo del pie, sube por la parte interna de la pierna y continúa hasta la cabeza.

Ampliación sobre Gobernante y Concepción:

El "vaso gobernador" se refiere al Du Mai, un meridiano extraordinario en la medicina tradicional china que recorre la columna vertebral, la línea media de la espalda y el rostro, gobernando y regulando la energía (Qi) de todos los meridianos Yang y es fundamental para la función nerviosa y cerebral. Se le llama "vaso gobernador" o "Mar de los meridianos Yang" porque es el "mar" principal para todos los meridianos yang y regula la energía vital, especialmente la que fluye por la espalda y el cerebro.

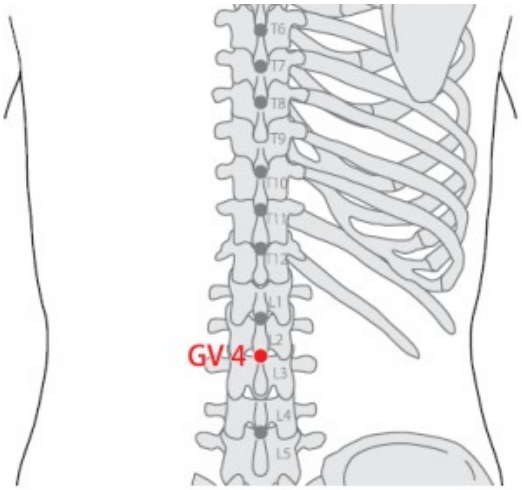
Trayecto y funciones:

- Trayecto:
  Recorre la línea media posterior del cuerpo, empezando en el perineo, subiendo por la columna vertebral, el cuello y la cabeza, hasta la línea media de la cara.
- Funciones:

- Regulación del Qi y la Sangre: Es el Mar de los meridianos Yang, por lo que regula su flujo.
- Conexión con el Sistema Nervioso: Está directamente vinculado al cerebro y a la médula ósea, influyendo en la función neurológica y la estabilidad emocional.
- Tonificación: Se considera que tonifica el Yang de Riñón y fortalece las funciones renales, siendo útil para problemas de memoria y mareos.
- Función Sexual y Genital: Está implicado en las funciones genitales y es relevante en los cambios hormonales posparto.
- Protección contra patógenos: Los puntos del Vaso Gobernador son clave para fortalecer el Wei Qi (el Qi protector), similar a un sistema inmunológico, especialmente en el punto GV14 ubicado en la base del cuello.

Uso clínico:

- Problemas de espalda:
  Se utiliza para relajar la musculatura de la espalda y aliviar contracturas y rigidez.
- Dolores y fiebre:
  Puede aliviar dolores de cabeza, cuello, garganta, y es efectivo para reducir la fiebre alta.
- Trastornos neurológicos:
  Ayuda a la salud espinal y a la función nerviosa.
- Salud ginecológica:
  Se utiliza para tratar problemas ginecológicos, como un exceso crónico de flujo vaginal.
- Vitalidad y Longevidad:
  El punto GV4 Mingmen es conocido por su rol en la fertilidad, sexualidad y vitalidad.



El Vaso de la Concepción (o Ren Mai) es un meridiano o canal energético clave en la Medicina Tradicional China (MTC) que recorre la línea media frontal del cuerpo, regulando la energía Yin del cuerpo, las funciones reproductivas y el bienestar emocional. Es uno de los Ocho Vasos Extraordinarios y tiene una gran importancia en la salud ginecológica, la digestión y el mantenimiento del equilibrio energético general.

Funciones principales:

- Regulación de la energía Yin:
  Es el "mar" de la energía Yin, que nutre y sustenta a la energía Yang.
- Salud reproductiva:
  Desempeña un papel fundamental en la salud de los órganos genitales, especialmente en las mujeres, y en la concepción.
- Equilibrio emocional:
  Contribuye al bienestar emocional, ayudando a calmar la mente y el espíritu (Shen).
- Digestión:
  Influye en la función digestiva y el metabolismo de los líquidos en el cuerpo.
- Energía del pecho y la garganta:
  Algunos puntos a lo largo de este meridiano se utilizan para aliviar la tensión respiratoria y mejorar la fonación.

Su recorrido:

El Vaso de la Concepción se origina entre los riñones, desciende al perineo y luego asciende por la línea media frontal del cuerpo hasta la boca.

En resumen:

Es una vía energética vital en la MTC que, al regular el Yin y el líquido, afecta de manera significativa la salud reproductiva, la digestión y el equilibrio emocional de la persona.

Ampliación general sobre todos los vasos Extraordinarios

Los vasos extraordinarios son rutas de energía, o meridianos, cuyas características y funciones son extraordinarias. No están directamente vinculados a ningún órgano interno, como ocurre con los doce meridianos principales. Al utilizarlos con fines curativos, por ejemplo, en sesiones de acupuntura, actúan de forma inusual e impredecible, razón por la cual se les denomina «extraordinarios».

Representan un camino o una clave para acceder a la matriz del organismo humano. Antes de nuestro nacimiento, la energía (Qi) fluía por estos ocho vasos y organizaba la forma, el crecimiento y el funcionamiento del cuerpo.
Después del nacimiento, el flujo en estos ocho vasos extraordinarios se calmó y se produjo la ignición espontánea del flujo de energía en doce meridianos principales o doce meridianos de órganos.

Su peculiaridad reside en su actividad, ya que sirven como depósitos de energía, por lo que en los textos antiguos se los compara con presas y lagos, mientras que los meridianos principales se comparaban con ríos. Algunos de estos vasos extraordinarios también contienen un "mar de algo", por ejemplo, un mar de sangre. Esto significaría un mar de energía destinado a la sangre o una gran reserva de energía destinada a la producción de sangre, como es el caso del vaso extraordinario Chong Mai.

El Yin y el Yang, que conectan vasos extraordinarios, sirven sobre todo como depósitos de energía. Cuando hay escasez de energía, ambos la abastecen, y cuando hay exceso, la evacuan.

1. Du Mai (Vaso Gobernador)

•Controla la columna vertebral, el cerebro y el sistema nervioso .

•Se utiliza para trastornos neurológicos, dolor de espalda y salud cognitiva .

•Indicado para: dolores de cabeza, mareos, epilepsia, recuperación de accidentes cerebrovasculares, lesiones de columna.

2. Ren Mai (Vaso de la Concepción)

•Regula la energía yin , la salud reproductiva y el embarazo .

•Se utiliza comúnmente para trastornos ginecológicos y salud digestiva .

•Indicado para: Irregularidades menstruales, infertilidad, asma, desequilibrios digestivos.

3. Chong Mai (Vaso penetrante)

•Llamado el “Mar de Sangre” , distribuye el yuan qi (qi fuente) por todo el cuerpo.

•Trata los desequilibrios hormonales, los trastornos menstruales y el estancamiento sanguíneo .

•Indicado para: Dismenorrea, ciclos irregulares, estancamiento sanguíneo, trastornos cardiovasculares.

4. Dai Mai (Vaso de Cinturón)

•El único vaso horizontal que estabiliza la zona lumbar y la parte inferior del cuerpo.

•Se utiliza para dolores pélvicos, problemas digestivos y trastornos de la cadera .

•Indicado para: Dolor de cadera, inestabilidad lumbar, hinchazón y quistes ováricos.

5. Yin Qiao Mai (Vaso de Motilidad Yin)

•Gobierna el flujo de energía interna, los ciclos de sueño y el equilibrio emocional .

•Regula el insomnio, la ansiedad y la salud reproductiva .

•Indicado para: Trastornos del sueño, depresión, dolor genital, fatiga crónica.

6. Yang Qiao Mai (Vaso de Motilidad Yang)

•Controla el movimiento del cuerpo, el tono muscular y la energía yang .

•Se utiliza comúnmente para desequilibrios posturales, tensión y rigidez .

•Indicado para: Ciática, rigidez, tensión muscular, síndrome de piernas inquietas.

7. Yin Wei Mai (Vaso de enlace Yin)

•Conecta los meridianos yin e influye en la estabilidad emocional interna .

•Se utiliza para trastornos psicoemocionales, estrés crónico y regulación inmunológica .

•Indicado para: Ansiedad, trastorno de estrés postraumático, fatiga crónica, depleción suprarrenal.

8. Yang Wei Mai (Vaso de enlace Yang)

•Conecta los meridianos yang y apoya las defensas externas .

•Trata trastornos inmunes, fiebres e inflamación sistémica .

•Indicado para: Trastornos autoinmunes, infecciones virales, inflamación crónica.

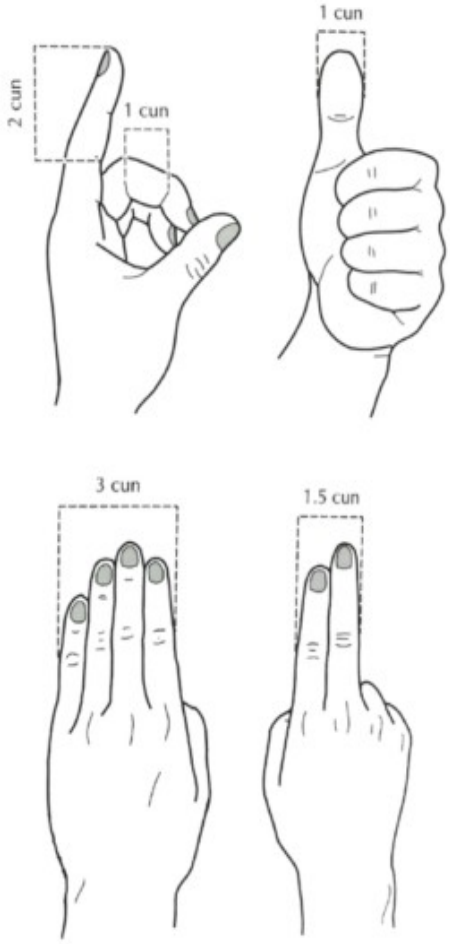
Puntos de acupuntura o Acupuntos:

Los puntos de acupuntura, o acupuntos, son lugares específicos del cuerpo, que suelen encontrarse en depresiones musculares profundas, articulaciones o bordes óseos, que se utilizan en la acupuntura para promover la curación y el equilibrio. Tradicionalmente, se cree que son puntos de acceso a las vías de energía llamadas meridianos (Qi) que recorren todo el cuerpo, aunque las opiniones occidentales sugieren que estimulan los nervios, los músculos y el tejido conectivo, lo que puede activar los analgésicos naturales del cuerpo. Hay cientos de acupuntos, muchos de los cuales están asociados a órganos y funciones fisiológicas específicos.

Cómo se localizan y utilizan los acupuntos

Meridianos y medición:

Los acupuntos se encuentran a lo largo de los meridianos, o vías de energía. Su ubicación se determina utilizando una unidad de medida llamada tsun o cun, que es relativa al cuerpo de cada individuo.



Efectos fisiológicos:

Muchos puntos de acupuntura se correlacionan con estructuras anatómicas conocidas, como los extremos motores y los haces nerviosos.

Propiedades eléctricas:

Los puntos de acupuntura suelen presentar una impedancia eléctrica menor que los tejidos circundantes, lo que permite utilizar localizadores electrónicos manuales para encontrarlos.

Ejemplos de puntos de acupuntura

Intestino grueso 4 (LI 4):

Situado en la membrana carnosa entre el pulgar y el índice, este punto se utiliza comúnmente para aliviar el dolor, incluidos los dolores de cabeza y de muelas.

Hígado 3 (LR-3):

Situado en la parte superior del pie, entre el dedo gordo y el segundo dedo, este punto ayuda con diversos problemas, incluidas las afecciones físicas del hígado y el estrés emocional.

Bazo 6 (SP-6):

Situado a unos tres dedos por encima del hueso interno del tobillo, este punto trata problemas relacionados con el bazo y puede mejorar la salud sexual y reproductiva.

Importancia clínica

Equilibrio energético (visión tradicional):

En la medicina tradicional china (MTC), la inserción de agujas en los puntos de acupuntura ayuda a reequilibrar el flujo de Qi (energía) a través de los meridianos.

Estimulación del cuerpo (visión occidental):

Los profesionales occidentales consideran los puntos de acupuntura como lugares para estimular los nervios, los músculos y los tejidos conectivos, lo que puede conducir a la liberación de endorfinas y otros analgésicos naturales.

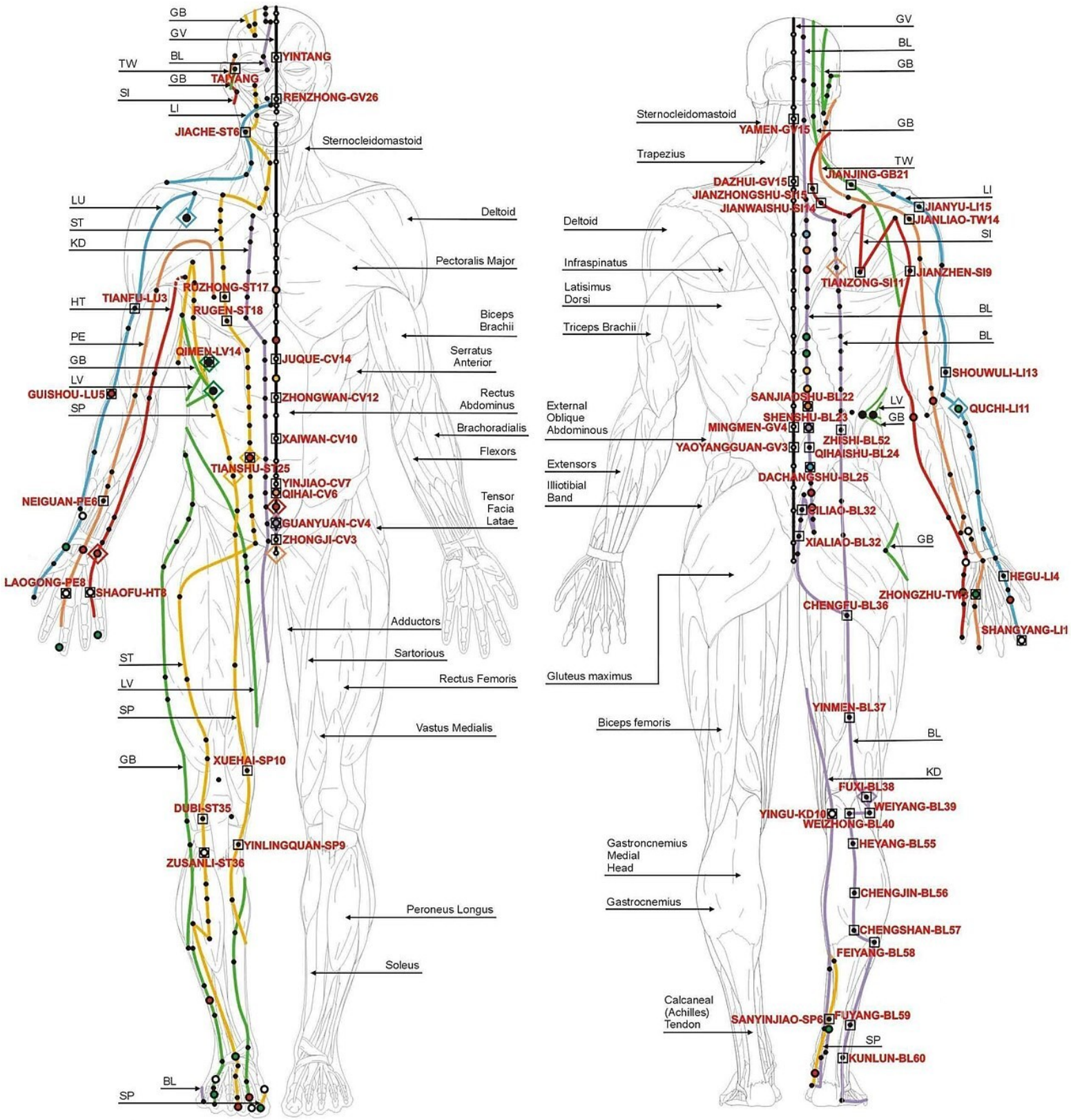
Los puntos se nombran con letras en español o inglés(u otro idioma) que se refieren al meridiano al que pertenece el punto, seguido de un número que ayuda a distinguirlo de otros puntos del mismo meridiano. Por ejemplo LR-x contiene la cadena LR que se refiere a Liver o LI-x contiene la cadena LI que se refiere a Large Intestine.

Tabla de nomenclaturas en inglés:

Meridian	Standard code*	Other alphabetic codes used+	
1. Lung Meridian	L	I	F LU Lu P
2. large Intestine Meridian	LI	II	CO Co Dch DI Di GI IC IG Li
3. Stomach Meridian	S	III	E Est M Ma ST St V W
4. Spleen Meridian	Sp	IV	B BP LP MP P RP RT Rt SP
5. Heart Meridian	H	V	C HE He HT Ht X
6. Small Intestine Meridian	SI	VI	Dii ID IG IT Si Xch
7. Bladder Meridian	B	VII	BL B1 PG UB V VU
8. Kidney Meridian	K	VIII	KI Ki N NI Ni R RN Rn Sh
9. Pericardium Meridian	P	IX	CS CX ECs EH HC Hc KS MC MdH PC Pe XB
10. Triple Energizer Meridian	TE	X	DE T TB TH TR TW SC SJ 3E 3H
11. Gallbladder Meridian	G	XI	D GB Go VB VF
12. Liver Meridian	Liv	XII	F G H LE Le LIV LV Lv
13. Governor Vessel Meridian	GV	XIII	DM DU Du GG Go Gv LG Lg T TM VG Vg
14. Conception Vessel Meridian	CV	XIV	Co Cv J JM KG Kg REN Ren RM VC Vc

A continuación Mapa de puntos de acupuntura:

Human body meridians



ANTERIOR VIEW

LEFT - YIN SUPERFICIAL MERIDIANS
RIGHT - SUPERFICIAL MUSCULATURE

ARM YIN MERIDIANS & SHICHEN

LU - LUNG MERIDIAN 3 -5 AM
HT - HEART MERIDIAN 11 AM - 1 PM
PE - PERICARDIUM MERIDIAN 7 - 9 PM

LEG YIN MERIDIANS & SHICHEN

SP - SPLEEN MERIDIAN 9 - 11 AM
KD - KIDNEY MERIDIAN 5 -7 PM
LV - LIVER MERIDIAN 1 - 3 AM

CV - CONCEPTION VESSEL (CENTERLINE)

POSTERIOR VIEW

LEFT - SUPERFICIAL MUSCULATURE
RIGHT - YANG SUPERFICIAL MERIDIANS

ARM YANG MERIDIANS & SHICHEN

LI - LARGE INTESTINE MERIDIAN 5 - 7 AM
SI - SMALL INTESTINE 1 - 3 PM
TW - TRIPLE WARMER 9 - 11 PM

LEG YANG MERIDIANS & SHICHEN

ST - STOMACH MERIDIAN 7 - 9 AM
BL - BLADDER MERIDIAN 3 - 5 PM
GB - GALL BLADDER MERIDIAN 11 PM - 1 AM

GV - GOVERNING VESSEL (CENTERLINE)

LEGEND

- WOOD PHASE MERIDIAN
- 1ST FIRE PHASE MERIDIAN
- 2ND FIRE PHASE MERIDIAN
- EARTH PHASE MERIDIAN
- METAL PHASE MERIDIAN
- WATER PHASE MERIDIAN
- PRIME VESSEL

- STIMULATION ACUPRESSURE POINT
- SEDATION ACUPRESSURE POINT
- ELEMENTAL ACUPRESSURE POINT*
- ALARM ACUPRESSURE POINT
- YU (ASSOCIATED) ACUPRESSURE POINT
- SUPERFICIAL ACUPRESSURE POINT
- *SHICHEN MERIDIAN STRIKING POINT
- SHICHEN ZANFU 12 HOUR VITAL STRIKING POINT

WRIST PULSE

LEFT	RIGHT
DEEP / SUPERFICIAL	**DEEP** / SUPERFICIAL
HT /SI	**LU** / LI
LV / GB	**SP** / ST
KD / BL	KD / PE - TW

☐ GENERAL USE STRIKING POINTS

Selección reducida de puntos de acupuntura:

No existe un número definitivo de acupuntos; las tradiciones varían, pero la norma de la Organización Mundial de la Salud (OMS) enumera 361 puntos clásicos de acupuntura, más 48 puntos adicionales, lo que suma un total de 409 para uso internacional, aunque algunos profesionales pueden utilizar muchos más, potencialmente más de 2000 puntos. Los textos clásicos de medicina china suelen referirse a unos 365 puntos, que se corresponden con los días del año, mientras que los estudios modernos identifican muchos más. Lo que sí es cierto es que conocerlos todos sería algo más apropiado para un experto en acupuntura o un doctor en MTC.

Aunque el sistema de acupuntura tradicional reconoce cientos de puntos (más de 360 en los meridianos clásicos, sin contar puntos extraordinarios), en la práctica clínica y marcial se suele trabajar con una selección de puntos clave que son considerados más versátiles o influyentes.

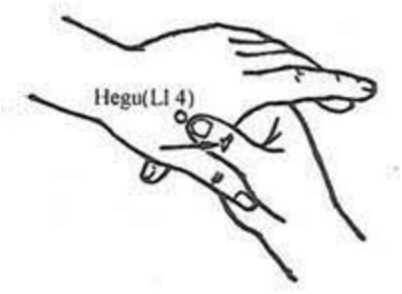
Estas selecciones varían según la escuela (medicina tradicional china, acupuntura japonesa, qigong terapéutico, artes marciales, etc.), pero hay ciertos consensos.

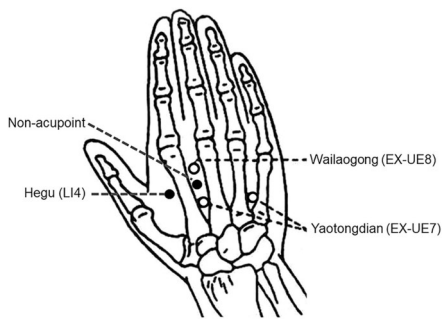
También recuerda que los puntos son bilaterales lo cual significa que aunque las imágenes muestren solo un punto también existe otro punto ubicado en el otro lado del cuerpo de manera simétrica tomando la columna vertebral como eje de simetría. La única excepción son los puntos del vaso gobernador y el vaso concepción ya que estos meridianos pasan exactamente por el medio del cuerpo. Entonces para resumir mediante un ejemplo, si hay un punto en la rodilla izquierda entonces también hay otro punto en la rodilla derecha ubicado simétricamente. Es importante saber esto ya que por razones de comodidad es que generalmente no suelen ilustrarse ambos puntos en el material de estudio sobre puntos de acupuntura.

🔻 Brazos y manos 1

LI4 – 合谷 (Hégǔ)

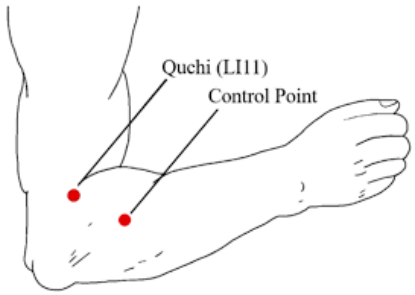
Funciones (MTC): Punto Yuan del Pulmón / Intestino Grueso. Disipa viento exterior y calor, tonifica el Qi defensivo, regula Wei Qi y sudoración, detiene el dolor. Es muy usado para liberar la cara y cabeza (comando de rostro) y para movilizar Qi y sangre del meridiano del Intestino Grueso.
Indicaciones: Cefalea, dolor facial, dolor de muelas, sinusitis, cuello rígido, fiebre sin sudor, problemas cutáneos alérgicos. También se emplea para dolor general (dolores musculares), reducir fiebre y facilitar el trabajo de parto.
Efectos terapéuticos: Analgésico potente; modula el sistema inmune (reforzar Qi defensivo) y regula Qi/Sangre en el cuerpo. Se usa de forma clásica en dolores de cabeza, estados febriles y trastornos dolorosos generales.
Evidencia occidental: Estudios clínicos respaldan su efecto analgésico. Por ejemplo, la estimulación (acupuntura o acupresión) en LI4 reduce significativamente el dolor de procedimientos médicos (como la inserción de DIU). Ensayos en obstetricia indican que acupresión en LI4 disminuye el dolor del parto en mujeres primíparas.





LI11 – 曲池 (Qūchí)

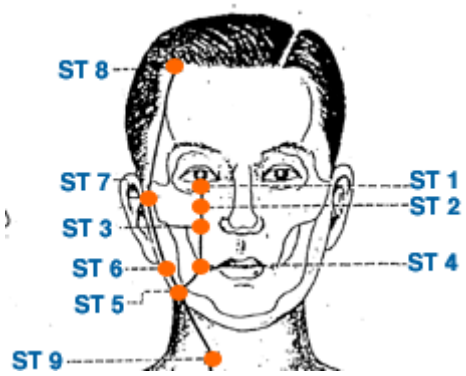
Funciones (MTC): Punto He-Sea del Intestino Grueso. Aclara calor del cuerpo y refresca la sangre, elimina viento- humedad y calor en la piel, regula Qi y sangre, activa el meridiano y alivia picor. Es especialmente potente para eliminar calor tóxico y ventosidades.
Indicaciones: Enfermedades febriles (fiebre alta, malaria, fiebre reumática), faringitis, dolor articular (hombros, codo, rodilla), cefalea, irritación ocular, eccemas y urticarias, trastornos digestivos (diarrea, disentería), trastornos mentales (manía, depresión). También se usa en problemas circulatorios de sangre.
Efectos terapéuticos: Anti-inflamatorio y antipruriginoso. Tradicionalmente enfría la sangre y alivia picazón intensa (ej. urticaria).
Evidencia occidental: Estudios clínicos apuntan a beneficios en condiciones alérgicas de la piel. Por ejemplo, la acupresión diaria en LI11 mejoró el prurito (picor) y la liquenificación en pacientes con dermatitis atópica. Esto apoya su uso en afecciones cutáneas alérgicas.

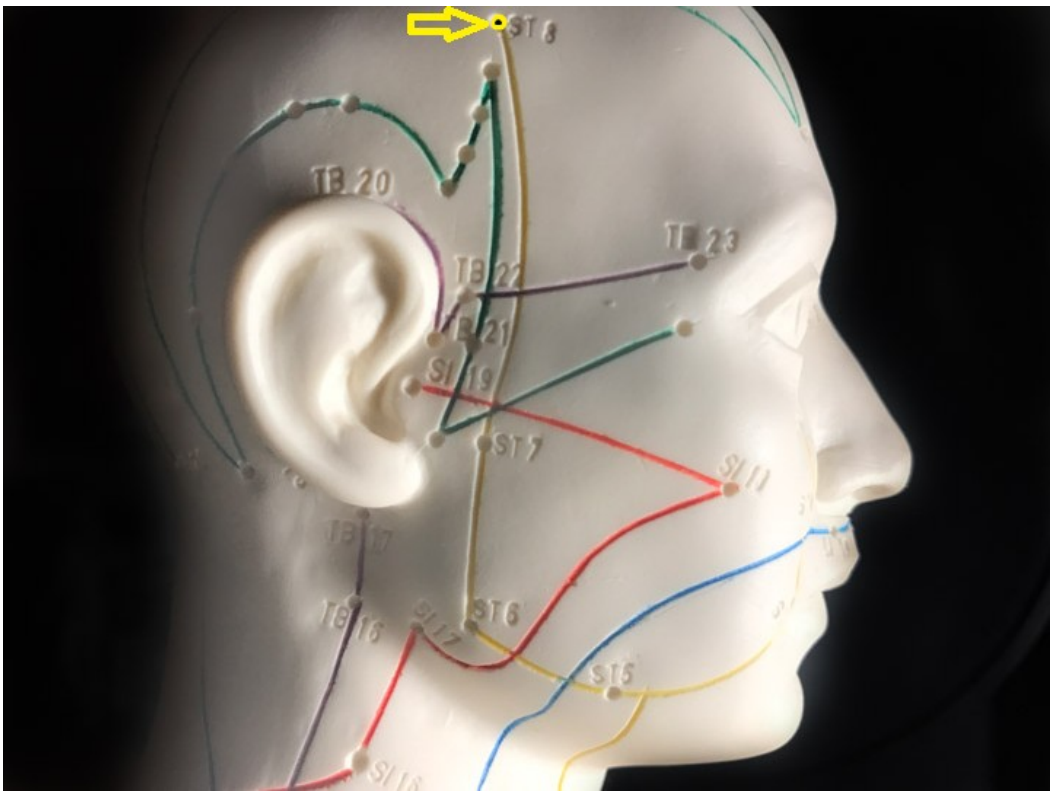


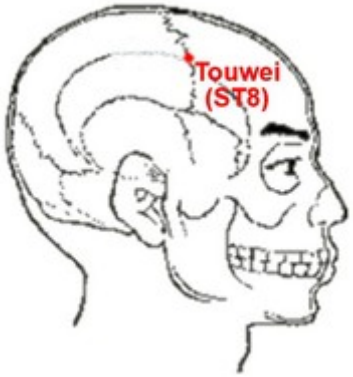
🔻 Cabeza y cuello

ST8 – 头维 (Tóuwéi)

Funciones (MTC): Punto de intersección ST/VB en la cabeza. Disipa viento-calor en la cabeza, alivia cefaleas (especialmente frontales y migrañosas), alivia náuseas asociadas al dolor de cabeza, aclara ojos y detiene lagrimeo, pacifica ascenso de Yang hepatiano. Se utiliza en dolor de cabeza en “horquilla” (migraña), dolor ocular, epistaxis.
Indicaciones: Cefaleas frontales/intensidades, migraña, vértigo, hipertensión emocional, dolor y lacrimeo ocular.
Efectos terapéuticos: Alivia los dolores de cabeza y náuseas asociados, despeja la mente y relaja tensiones craneales.
Evidencia occidental: En la literatura de cefalea, GB20 y ST8 suelen usarse para migrañas de patrón “viento interno”. Sin embargo, faltan estudios clínicos formales en occidente específicamente de ST8. Se cita su uso en protocolos de migraña, pero no hay ensayos dedicados a este punto publicados.





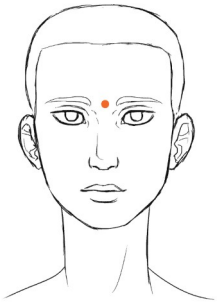


GB20 – 风池 (Fēngchí)

Funciones (MTC): Punto que dispersa viento y limpia meridianos superiores. Expulsa viento-frío/calor externo, aclara el cerebro (cabeza), subyuga Yang ascendente del hígado, alivia dolores de cabeza, cuello y ojos. También beneficia el oído y apacigua vértigo.
Indicaciones: Cefaleas occipitales/migrañas, rigidez/cervicalgia, vértigo, mareo, congestión nasal, dolor de ojos, fiebre, gripe y resfriado con dolor de cabeza.
Efectos terapéuticos: Mejora el flujo sanguíneo cerebral, relaja músculos del cuello y calma el sistema nervioso central. Es fundamental en protocolos para vértigo y dolor de cabeza tipo “viento interno”.
Evidencia occidental: En un estudio de modelo de vértigo por isquemia cerebral, aguja en GB20 aumentó el flujo sanguíneo cerebral y disminuyó los síntomas de vértigo. Esto respalda su uso para mejorar circulación cerebral y aliviar vértigos posturales.

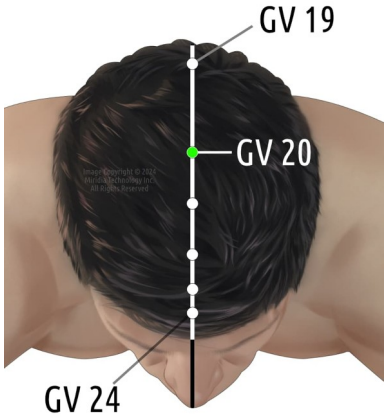
Yintang – 印堂 (Yìntáng)

Funciones (MTC): Punto Extra. Relaja Shen, calma la mente y dispersa bloqueo en canal de cabeza.
Indicaciones: Ansiedad, insomnio, pesadillas, cefalea frontal, congestión nasal, epistaxis. Empleada en terapia de relajación.
Efectos terapéuticos: Produce calma inmediata y sensación de bienestar. Reduce estrés y mejora patrones del sueño.
Evidencia occidental: Se emplea en acupuntura auricular de estrés. Estudios de EEG muestran ondas alfa aumentadas tras estimulación de Yintang, correlacionado con relajación. No obstante, faltan ensayos clínicos robustos.



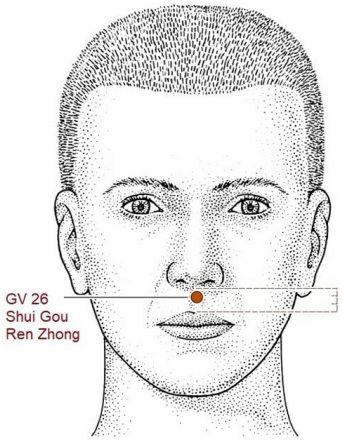
GV20 – 百会 (Bǎihuì)

Funciones (MTC): Cruce de todos los meridianos Yang. Eleva Yang del Riñón (sube la energía al cerebro), apacigua el Shen y disipa viento interno/calor en cabeza.
Indicaciones: Cefalea, mareos, vértigo, hipertensión, insomnio, depresión, prolapsos (cervical, uterino), somnolencia post-anestesia.
Efectos terapéuticos: Estimula función cerebral y mental, mejora claridad de pensamiento, eleva el estado de ánimo. En exceso puede calmar (sedante), en deficiencia puede tonificar.
Evidencia occidental: Estudios de neuroimagen muestran que la estimulación en GV20 activa regiones corticales asociadas al control emocional. Se usa en acupuntura para depresión, demencia y rehabilitación neurológica.



GV26 – 水沟 (Shuǐgōu)

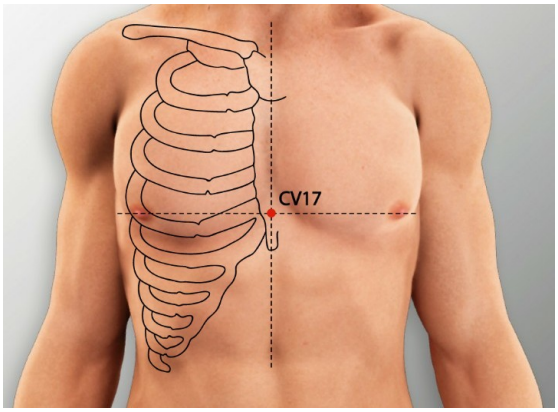
Funciones (MTC): Punto de emergencia. Restablece Yang y abre canales del corazón. Devuelve el "espíritu" tras pérdida de conciencia.
Indicaciones: Colapso, síncope, estados epilépticos o traumatismos con inconsciencia. También se emplea en shock (guiar Yang al centro).
Efectos terapéuticos: Provoca vigor y alerta inmediata.
Evidencia occidental: Se usa en medicina de emergencia china. No hay estudios clínicos formales en occidente, pero se reconoce su efectividad anecdótica para reanimación leve.



🔻 Tórax y abdomen

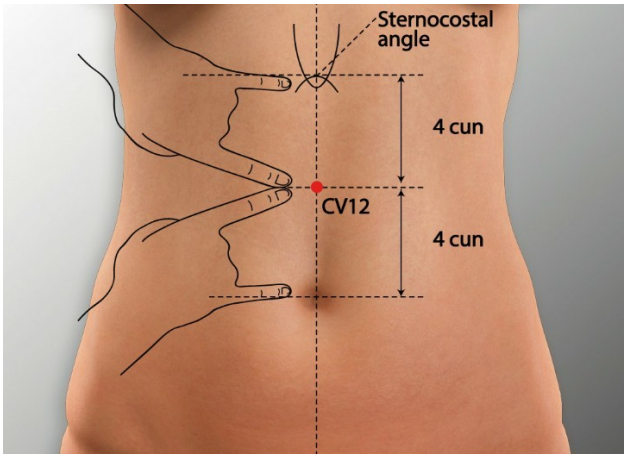
CV17 – 膻中 (Shānzhōng)

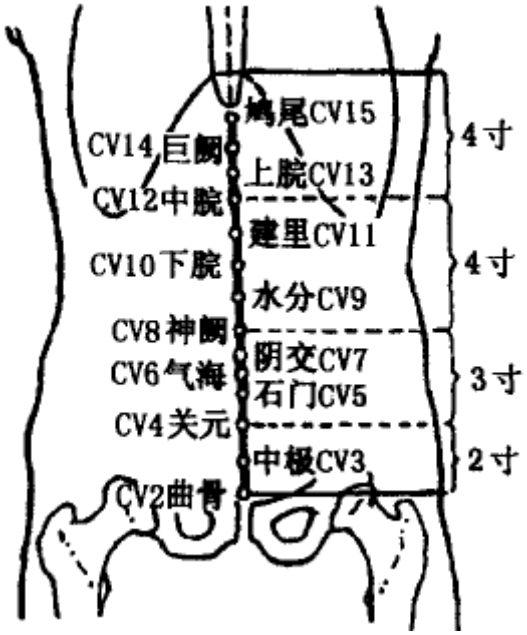
Funciones (MTC): Punto Front-Mu del Pericardio. Abre el tórax, regula Qi de corazón y pulmones. Armoniza diafragma y calma ansiedad.
Indicaciones: Opresión o dolor torácico, taquicardia, asma, tos seca, desequilibrios de Qi emocional (ansiedad, palpitaciones), falta de aire. Mastitis.
Efectos terapéuticos: Mejora la respiración y circulación en el pecho, calma la mente y el sistema nervioso simpático.
Evidencia occidental: En acupuntura para síntomas respiratorios y emocionales. Estudios muestran que CV17 puede influir en ritmo cardíaco y respiratorio, aunque no hay ensayos grandes publicados específicamente.



CV12 – 中脘 (Zhōngwǎn)

Funciones (MTC): Punto Front-Mu del Estómago. Armoniza el estómago y bazo, regula digestión. Elimina distensión y dolor en epigastrio.
Indicaciones: Gastritis, dispepsia, vómitos, dolor epigástrico, reflujo gastroesofágico, distensión abdominal, diarrea o estreñimiento por disfunción gástrica.
Efectos terapéuticos: Estimula la motilidad gástrica, alivia plenitud estomacal y náuseas.
Evidencia occidental: Su estimulación acelera vaciamiento gástrico en estudios experimentales. Se usa en acupuntura médica para colon irritable y dispepsia funcional.

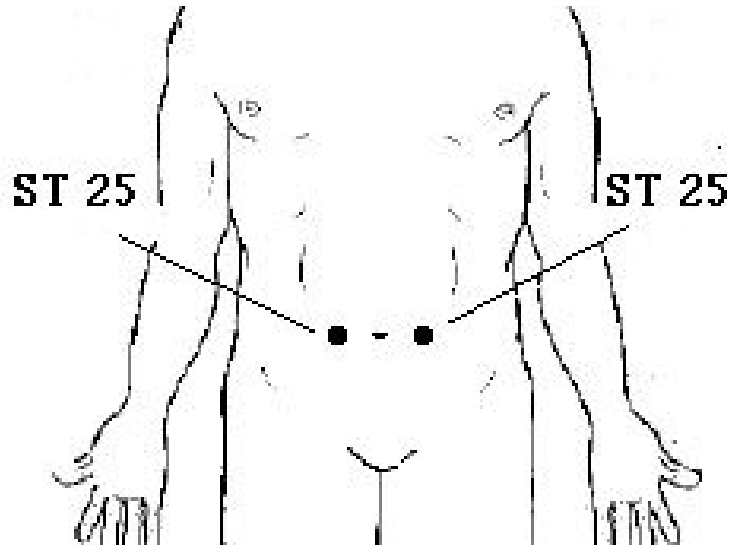




ST25 – 天枢 (Tiānshū)

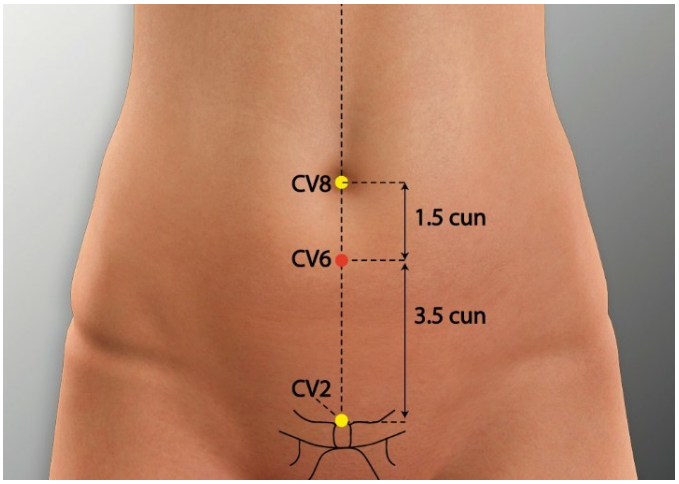
Funciones (MTC): Punto Front-Mu del Intestino Grueso. Regula intestinos y estómago, armoniza el abdomen, elimina calor/humedad en el intestino. Promueve la motilidad gastrointestinal y dispersa estancamiento.
Indicaciones: Dolor y distensión abdominal, diarrea, estreñimiento, disentería, dolor de colon

espástico, dismenorrea, fertilidad, sobrepeso (hiperlipidemia).
Efectos terapéuticos: Regula función digestiva (peristalsis y espasmos), disuelve obstrucciones, alivia dolor abdominal.
Evidencia occidental: En modelo animal de colon irritable, electroacupuntura en ST25 alivió hipersensibilidad visceral y normalizó el ritmo lento del colon. Esto corrobora su rol de punto clave en síndrome de intestino irritable y funciones colónicas.



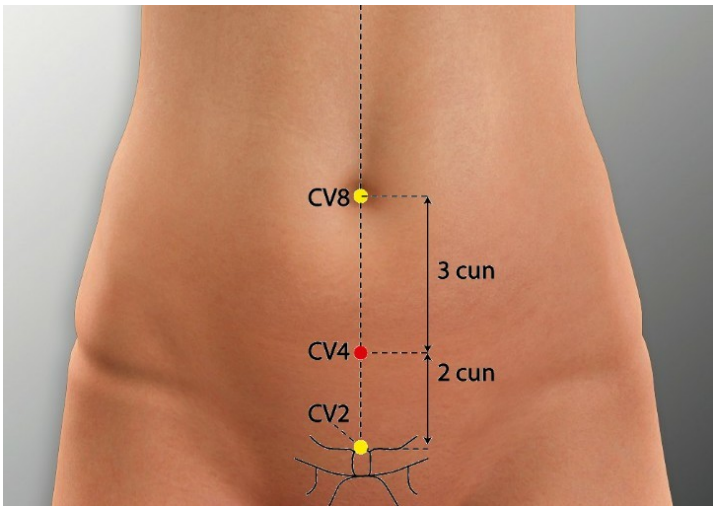
CV6 – 气海 (Qìhǎi)

Funciones (MTC): Tonifica Qi original (Yuan Qi) y el Yang (especialmente Riñón). Fortalece el Qi general y calienta el bajo vientre.
Indicaciones: Debilidad crónica, fatiga, diarreas crónicas, prolapsos (útero, vejiga), impotencia, infertilidad, constipación por calor vacío.
Efectos terapéuticos: Aumenta la energía vital, mejora la función inmunitaria general, regula la fuerza muscular del tronco.
Evidencia occidental: Se emplea para estatus post-viral con astenia y en rehabilitación. No hay ensayos específicos, pero la acupresión en CV6 se ha asociado con aumento de tono parasimpático.



CV4 – 关元 (Guānyuán)

Funciones (MTC): Fortalece el Yuan Qi, tonifica Riñón, reafirma Yang, nutre el Jing (esencia). Calienta el bajo vientre y regula la menstruación.
Indicaciones: Debilidad general, infertilidad, impotencia, dismenorrea, prolapsos, incontinencia urinaria, agotamiento crónico.
Efectos terapéuticos: Refuerza la energía esencial (Jing), apoya función reproductora y recuperación postparto.
Evidencia occidental: Tradicionalmente un punto clave para infertilidad y rehabilitación ginecológica. Estudios pequeños han observado mayor adrenalina y TGF-beta tras acupuntura en CV4, sugiriendo efectos inmuno-regulatorios, pero faltan grandes ensayos clínicos.



VC1 – 会阴 (Huìyīn)

Funciones (MTC): Punto de cruce del Ren Mai, Du Mai y Chong Mai. Regula el Yin anterior y posterior. Refuerza el control de los orificios inferiores. Calma el “espíritu” en casos graves (pérdida de conciencia).

Indicaciones:

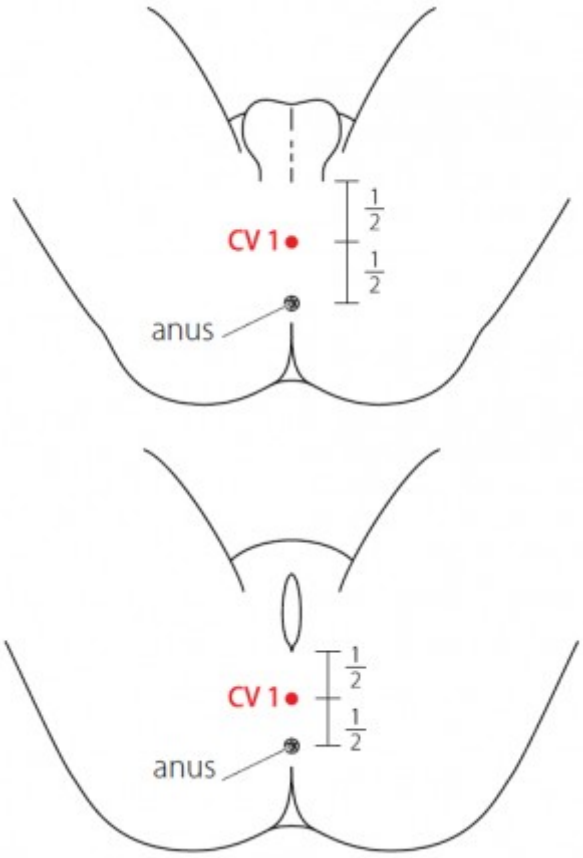
Trastornos genitourinarios: incontinencia urinaria, retención de orina, enuresis, cistitis recurrente.
Trastornos anorrectales: hemorroides, prolapso rectal, dolor anal, estreñimiento grave.
Trastornos reproductivos: impotencia, eyaculación precoz, dolor en genitales, leucorrea.
Emergencias: síncope, shock, pérdida de conciencia.

Efectos terapéuticos:

Activa el periné y los nervios pélvicos.
Mejora el control esfinteriano (anal y uretral).
En estimulación de urgencia puede usarse para recuperar la conciencia.
Tiene un papel en el control de suelo pélvico y rehabilitación postparto.

Evidencia occidental:

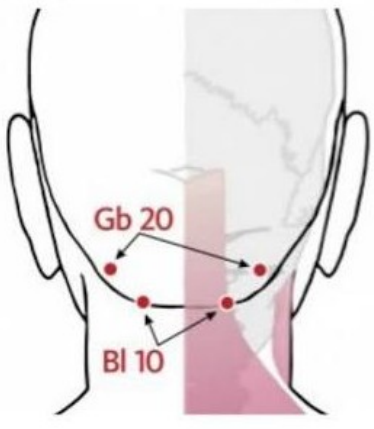
La investigación es limitada. Se ha usado experimentalmente en fisioterapia para rehabilitación del suelo pélvico y en estudios sobre estimulación perineal en casos de incontinencia. En emergencias, su uso para recuperar la conciencia se describe en textos tradicionales, pero carece de evidencia clínica moderna sólida.



🔻 Espalda y parte de atrás de las piernas

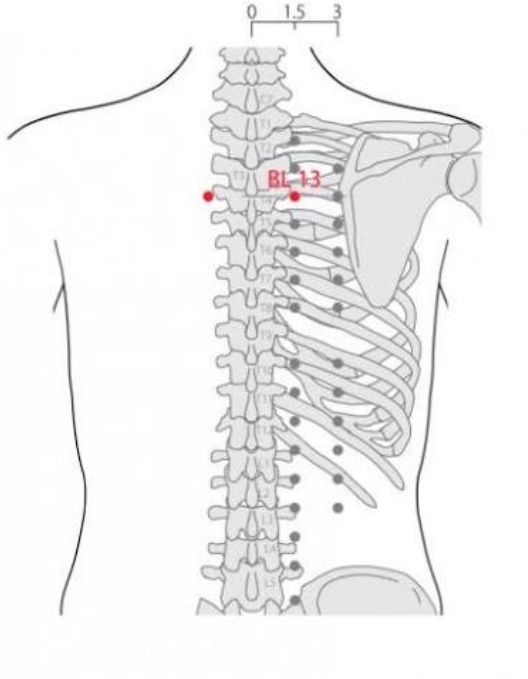
BL10 – 天柱 (Tiānzhù)

Funciones (MTC): Punto local en la región occipital. Disipa viento, beneficia la cabeza y la vista, alivia la rigidez cervical.
Indicaciones: Cefalea occipital, dolor de cuello y hombros, vértigo, insomnio, desmayos, nariz tapada.
Efectos terapéuticos: Relaja músculos cervicales y abre canales del occipucio. Es común en tratamientos de migraña y rigidez cráneocervical.
Evidencia occidental: Poco estudiado; se emplea en rehabilitación de cervicalgia y en medicina deportiva para tensiones del trapecio.



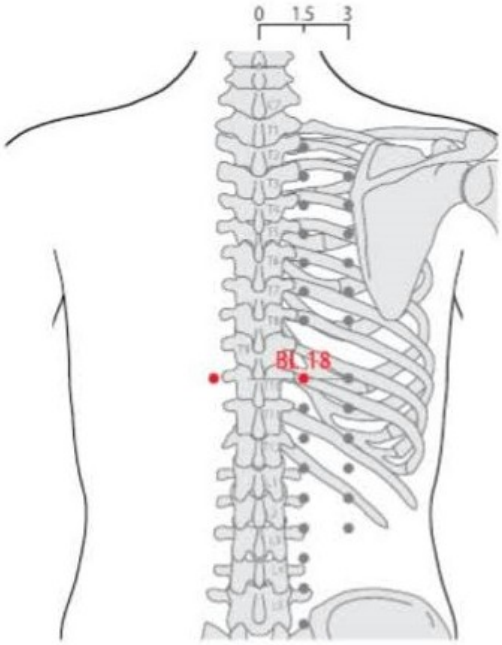
BL13 – 肺俞 (Fèishū)

Funciones (MTC): Back-Shu del Pulmón. Refuerza el Pulmón y el Qi defensivo, expulsa viento y calor externo.
Indicaciones: Tos, asma, bronquitis, afecciones respiratorias crónicas, fatiga, sudoración nocturna. Eccema o urticaria (drenaje pulmonar).
Efectos terapéuticos: Fortalece el sistema respiratorio y la inmunidad. Tradicionalmente usado en tabaquismo y resfriados frecuentes.
Evidencia occidental: Se usa en protocolos de medicina tradicional china para enfermedades respiratorias crónicas, pero no hay estudios occidentales dedicados a BL13 en particular.



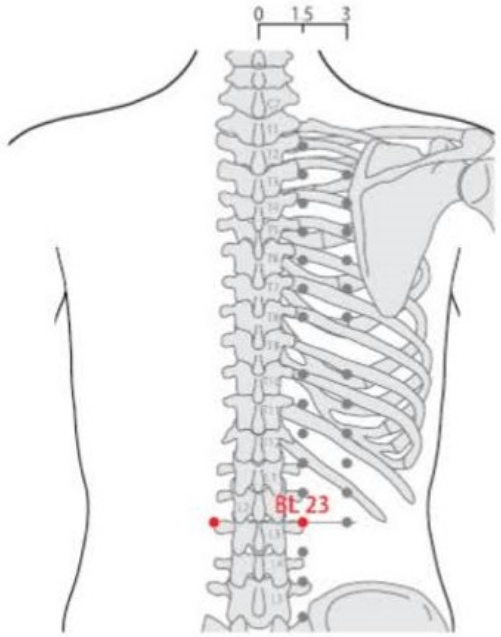
BL18 – 肝俞 (Gānshū)

Funciones (MTC): Back-Shu del Hígado. Tonifica Hígado y regula la sangre hepática, calma el Yang interno.
Indicaciones: Cefaleas por exceso de energía hígado, hipertensión, dolor ocular (irritación, visión borrosa), ictericia, trastornos menstruales por calor en sangre, distensión hipocondrial.
Efectos terapéuticos: Mejora la circulación de sangre hepática, alivia sentimientos de rabia/irritabilidad y “alivia la depresión de Qi hepático”.
Evidencia occidental: Se usa en tratamientos contra trastornos hepáticos funcionales (cirrosis, hepatitis leve) y fatiga crónica. La investigación occidental es escasa sobre BL18 específicamente.



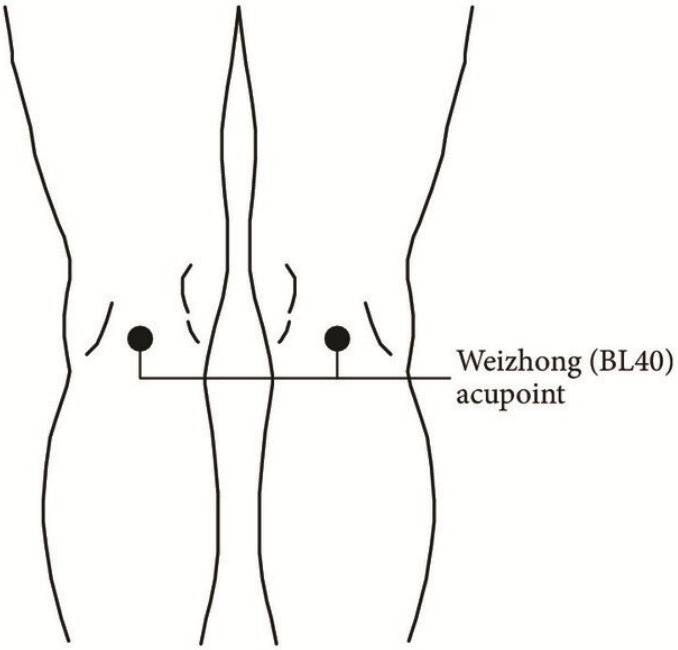
BL23 – 肾俞 (Shènshū)

Funciones (MTC): Back-Shu del Riñón. Refuerza la energía de Riñón (Yuan Qi) y el Yang y Yin renales, fortalece la espalda baja.
Indicaciones: Dolor lumbar crónico, debilidad renal (astenia), impotencia, infertilidad masculina, sordera por deficiencia, asma por deficiencia de Riñón, edema generalizado.
Efectos terapéuticos: Restaura vitalidad general, alivia lumbalgia, mejora síntomas de insuficiencia renal.
Evidencia occidental: BL23 es usado en terapias de dolor lumbar crónico de origen muscular o renal. Faltan ensayos clínicos formalizados.



BL40 – 委中 (Wěizhōng)

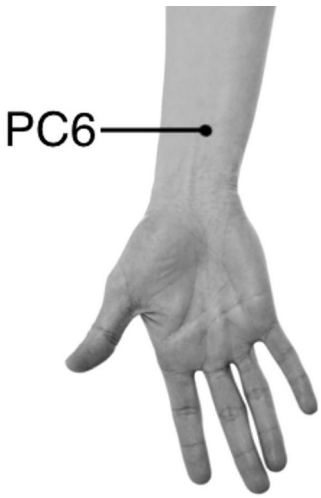
Funciones (MTC): Punto He-Sea de la Vejiga. Disipa calor de la sangre, expulsa viento, relaja la zona lumbar.
Indicaciones: Lumbalgia aguda, ciática, rigidez de espalda, hipertensión (punto analgésico general). Lesiones de tendones de la pierna.
Efectos terapéuticos: Analgésico lumbar segmentario, antiinflamatorio local.
Evidencia occidental: En medicina deportiva se usa para dolor de espalda baja y tensión muscular. No hay investigación clínica específica.



🔻 Brazos y manos 2

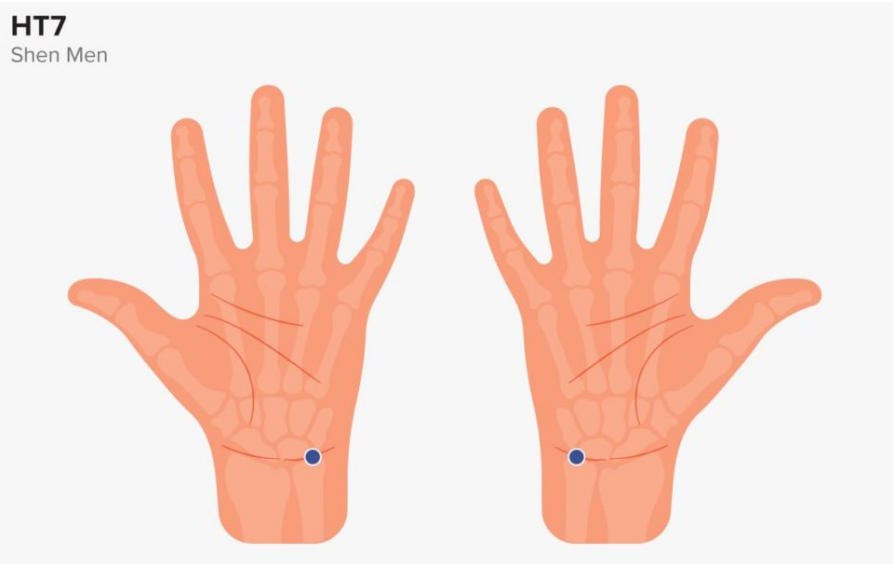
PC6 – 内关 (Nèiguān)

Funciones (MTC): Punto Luo del Pericardio, Maestro del Yin Wei Mai. Abre el pecho, regula el Qi del corazón, armoniza el estómago, calma el Shen y detiene náuseas/vómitos.
Indicaciones: Opresión torácica, dolor en hipocondrio, palpitaciones, ansiedad, espasmos de mano/brazo. Náuseas, vómitos, hipo, reflujo. Dolor cardíaco (angina) y síntomas de palpitaciones. Insomnio y espasmos superiores.
Efectos terapéuticos: Relaja el tórax, reduce ansiedad, e induce efecto antiemético. Es famoso por aliviar náuseas (postoperatorias, embarazo, quimioterapia).
Evidencia occidental: Numerosos ensayos y guías recomiendan PC6 para náuseas y vómitos: se ha demostrado que la estimulación de PC6 reduce significativamente la incidencia de náuseas tras cirugía o quimioterapia (p.ej. en revisiones tipo Cochrane). Sin embargo, no se cita aquí un estudio específico, aunque la práctica clínica es consistente en este efecto antiemético.



HT7 – 神门 (Shénmén)

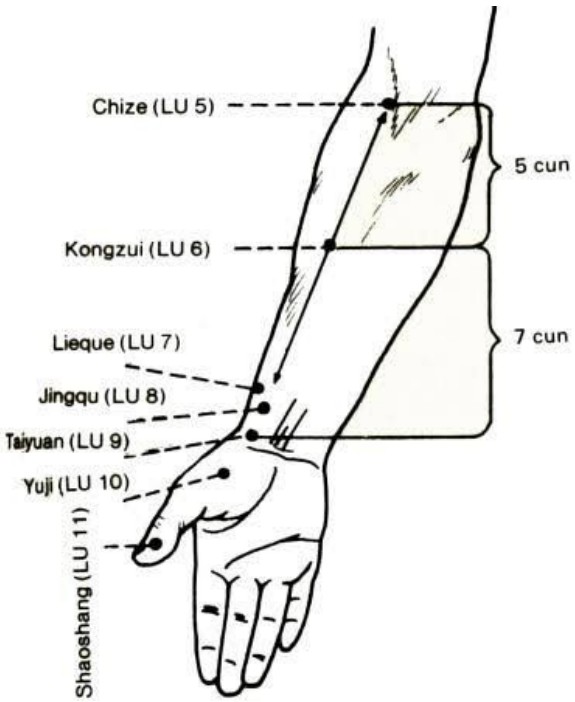
Funciones (MTC): Punto Yuan del Corazón, Shu-Stream. Calma el Shen y regula el Qi y la Sangre del corazón. Tonifica el corazón y acalla la mente.
Indicaciones: Trastornos emocionales y del sueño: insomnio, palpitaciones por ansiedad, amnesia, taquicardia por miedo, irritabilidad. También se usa en hepatitis nerviosa. Epilepsia y ataques de locura (Shen agitado) o desmayos por miedo.
Efectos terapéuticos: Sedante cardiovascular y nervioso. Alivia la ansiedad, mejora el sueño y normaliza arritmias benignas. Promueve el descanso mental.
Evidencia occidental: Se ha observado que la acupuntura en HT7 reduce la actividad simpática y favorece la relajación. Estudios clínicos pequeños indican mejoras en ansiedad e insomnio, reflejando su tradicional uso para trastornos emocionales.



LU7 – 列缺 (Lièquē)

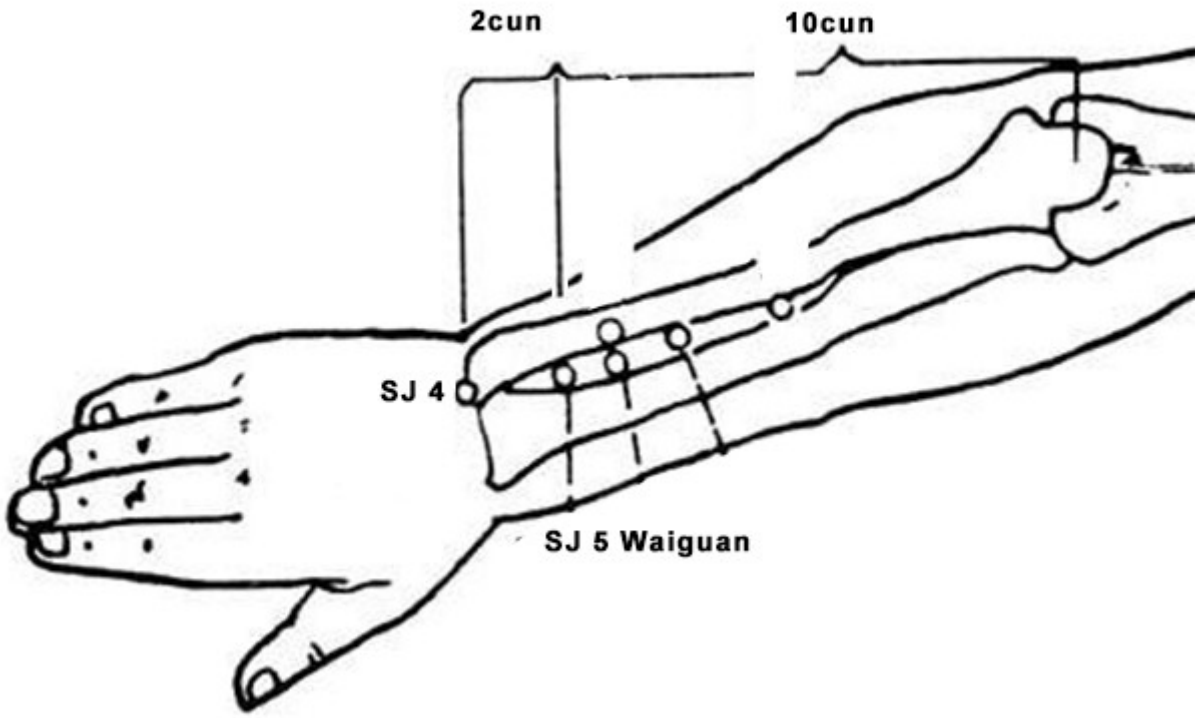
Funciones (MTC): Punto Luo del Pulmón, Maestro del Ren Mai y comando de cabeza/cuello. Libera el exterior (especialmente viento frío/calor), abre el Ren Mai, induce dispersión del Pulmón y facilita la bajada de Qi pulmonar. Beneficia cabeza, cara y oído.

Indicaciones: Problemas de cabeza/cuello: migraña, cefaleas (por patógenos externos), rigidez cervical, parálisis facial, dolor de dientes; respiratorios: tos, asma, congestión nasal, odontalgias; urinarios: dolor de pene, hematuria, trastornos genitourinarios; digestivos: distensión abdominal.
Efectos terapéuticos: Alivia cefalea y dolor facial, libera cuello rígido, controla tos y asma, mejora circulación de Qi en miembro superior.
Evidencia occidental: Se reporta su uso extendido para cefalea, tos y dolor faríngeo. Aunque no hay muchos ensayos separados, está presente en estudios clínicos (e.g. cáncer de pulmón) mostrando alivio de tos en combinación con otros puntos



SJ5 – 外关 (Wàiguān)

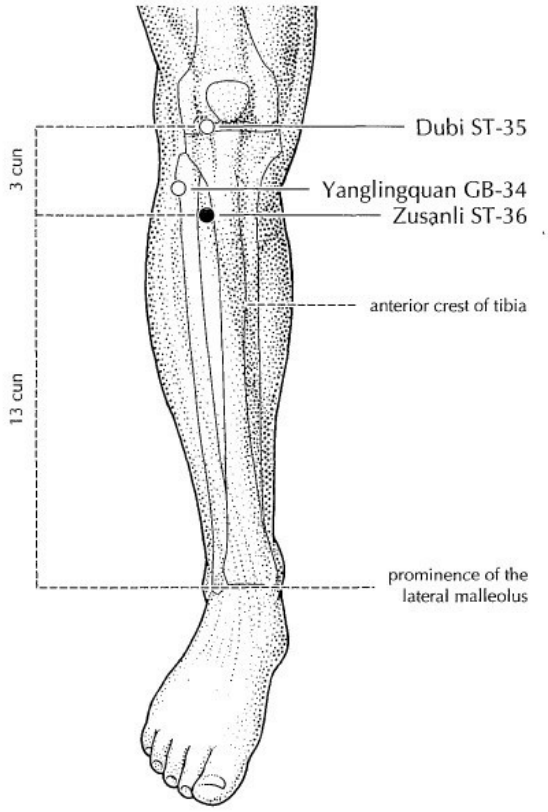
Funciones (MTC): Punto Luo del Triple Calentador, Puerta Exterior. Expulsa viento-calor del canal externo, abre superficies laterales.
Indicaciones: Cefalea (especialmente temporal), fiebre, dolor de cuello, otitis media, irritabilidad, palpitaciones, mareos por calor en cabeza, herpes zóster lateral. Dolor de hombro.
Efectos terapéuticos: Libera la parte alta del cuerpo y aliviana calor/exceso de Yin Wei Mai.
Evidencia occidental: Se emplea en contextos de jaqueca tensional y neuralgia cervicobraquial. Carece de estudios clínicos dedicados en la bibliografía occidental.

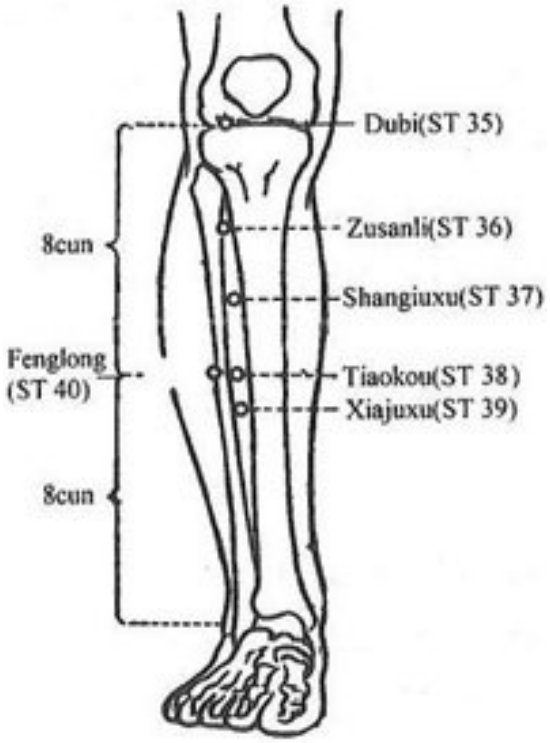


🔻 Piernas y pies

ST36 – 足三里 (Zúsānlǐ)

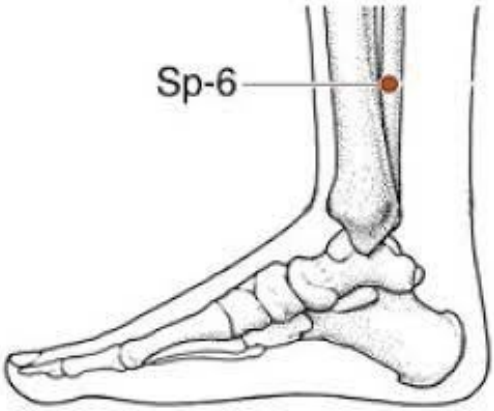
Funciones (MTC): Punto He-Sea del Estómago y Mar de “Agua y Grano”. Tonifica Qi y Sangre, fortalece Bazo-Estómago, eleva Yang debilitado, calma el Shen, refuerza Qi defensivo y general. Es célebre por tonificar energía y mantener vitalidad.
Indicaciones: Desórdenes digestivos (gastralgia, vómitos, distensión, diarrea, estreñimiento), fatiga crónica, anorexia, palpitaciones por deficiencia, mareos, tos y asma, dolor de rodilla, accidentes cerebrovasculares (hemiplejía), edema.
Efectos terapéuticos: Potente refuerzo del sistema inmunitario e intestinal. Estudios muestran que EA en ST36 incrementa la actividad de células NK y niveles de citoquinas inmunomoduladoras (IL-2, IFN-γ). También modula la inflamación sistémica: por ejemplo, en modelos de sepsis ST36 aumentó el flujo sanguíneo cerebral y mejoró la respuesta motora post-ictus. Promueve la reparación de tejidos (tendones, músculos) y posee efecto analgésico segmentario.

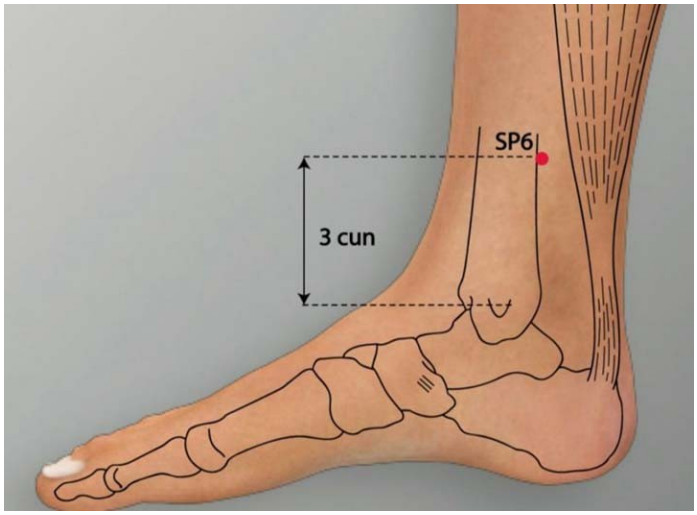

Dubi ST-35
Yanglingquan GB-34
Zusanli ST-36
anterior crest of tibia
prominence of the lateral malleolus
3 cun
13 cun


Dubi(ST 35)
Zusanli(ST 36)
Shangiuxu(ST 37)
Tiaokou(ST 38)
Xiajuxu(ST 39)
Fenglong (ST 40)
8cun
8cun

SP6 – 三阴交 (Sānyīnjiāo)

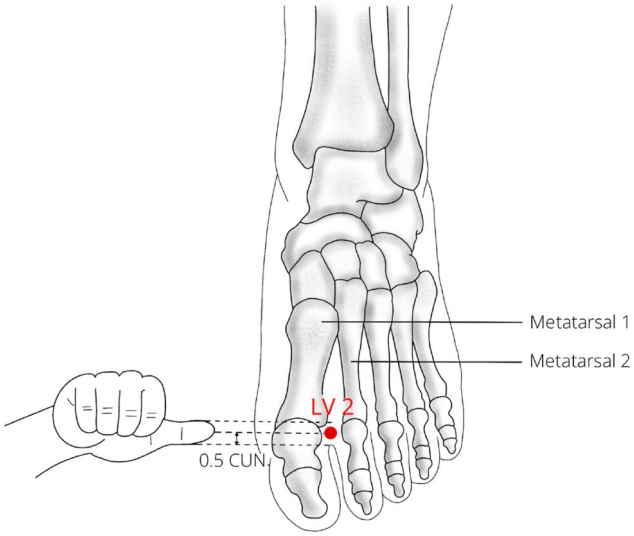
Funciones (MTC): Punto de cruce SP/RI/Hígado. Tonifica Bazo-Estómago y Riñón, armoniza Hígado, fortalece Riñón, nutre Sangre y Yin, regula la menstruación, calma el Shen. Es versátil para desórdenes digestivos, ginecológicos y emocionales.
Indicaciones: Trastornos ginecológicos (dismenorrea, amenorrea, metrorragia, infertilidad, prolapso uterino, dolor lumbar por frío), problemas urinarios (dolor, retención), trastornos digestivos (distensión, diarrea), edemas, úlceras de estómago, insomnio, dolor de cabeza, vértigo.
Efectos terapéuticos: Regulador general de Yin/Yang: fortalece energía reproductiva y digestiva, relaja calambres uterinos, alivia insomnio nervioso. Estudios señalan que la estimulación en SP6 mejora la calidad del sueño: se observó aumento del sueño profundo y REM en pacientes con insomnio. También se ha usado para dolor menstrual: una revisión halló que la acupresión en SP6 redujo el dolor por dismenorrea primaria (aunque su eficacia fue similar a otras técnicas en algunos estudios).





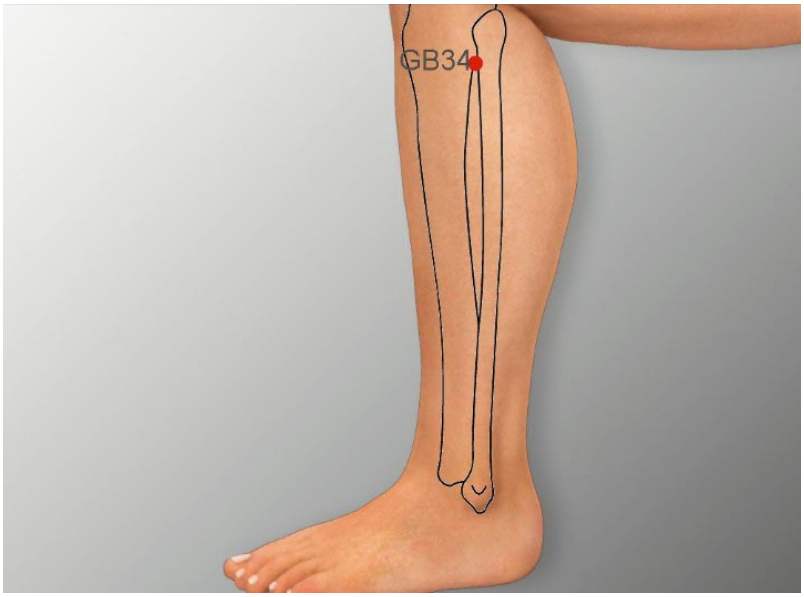
LV3 – 太冲 (Tàichōng)

Funciones (MTC): Punto Yuan del Hígado, Shu-Stream. Regula el Qi del hígado, subyuga Yang ascendente, armoniza menstruación, calma el Shen y nutre Yin hepático.
Indicaciones: Cefalea (especialmente craneal), vértigo, enrojecimiento y dolor ocular, espasmos faciales. Emociones intensas (ira, depresión), distensión abdominal, hipo, chorros de orina, y debilitamiento de piernas. Dolor menstrual, metrorragias, convulsiones infantiles.
Efectos terapéuticos: Drena estancamientos de Qi hepático (alivia distensión, disgusto, dolor hipocondríaco), regula menstruación y calma la mente. Clásicamente se combina con LI4 (“Las Cuatro Puertas”) para promover libre circulación de Qi/Sangre en todo el cuerpo.
Evidencia occidental: En estudios de flujo sanguíneo ocular, estimulación de LV3 redujo la resistencia vascular de arterias oculares. Además, en protocolos de migraña la acupuntura en LV3 es frecuente, reflejando sus efectos sobre tensión craneal e hipertensión.



GB34 – 阳陵泉 (Yánglíngquán)

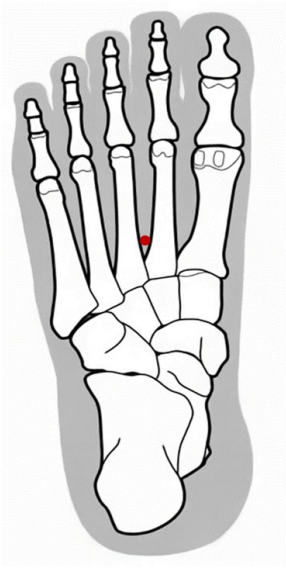
Funciones (MTC): Punto Influente(influential point), confluente o influyente de los tendones. Drena el meridiano de la vesícula biliar, relaja los tendones y músculos, disipa flema-humedad y viento. Tonifica el hígado y refuerza el bazo indirectamente.
Indicaciones: Distonías y espasmos musculares, dolor articular (rodilla, cadera), ciática, dolor hipocondríaco, rigidez dorsal. Síndrome del conducto torácico (dolor intercostal). Calambres de piernas.
Efectos terapéuticos: Mejora la movilidad articular, atenúa espasticidad muscular y regula el tono neuromuscular. Es clave en rehabilitación de movimiento y en trastornos neuromusculares.
Evidencia occidental: En modelo animal de accidente cerebrovascular con hemiparesia espástica, la acupuntura en GB34 aumentó significativamente el flujo sanguíneo cerebral y redujo la espasticidad muscular. Esto sugiere un potencial neuroprotectivo (mayor perfusión) y antiespástico en secuelas de ictus.



KI1 – 涌泉 (Yǒngquán)

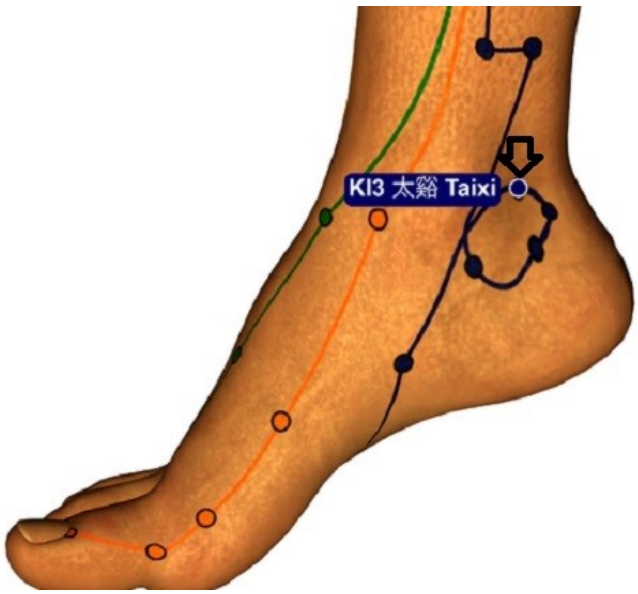
Funciones (MTC): Punto Jing Well del Riñón. Activa el Yin inferior, ancla Yang excesivo, calma el Shen y revierte colapso del Yang (uso en emergencia). También enfría el corazón y ayuda en hipertensión y cefalea.
Indicaciones: Vértigo, cefalea, hipertensión, mareos, sedación en estados de shock o desmayo.

Ansiedad intensa o psicosis, insomnio.
Efectos terapéuticos: “Activa el Yang” tras eventos críticos y calma la mente. Provoca sensación de arraigo y somnolencia.
Evidencia occidental: Hay estudios neurofisiológicos que indican modulaciones en centro térmico y neuronal con KI1. En medicina occidental se ha utilizado en casos de síncope o estados de coma, en alineación con su uso de emergencia tradicional.



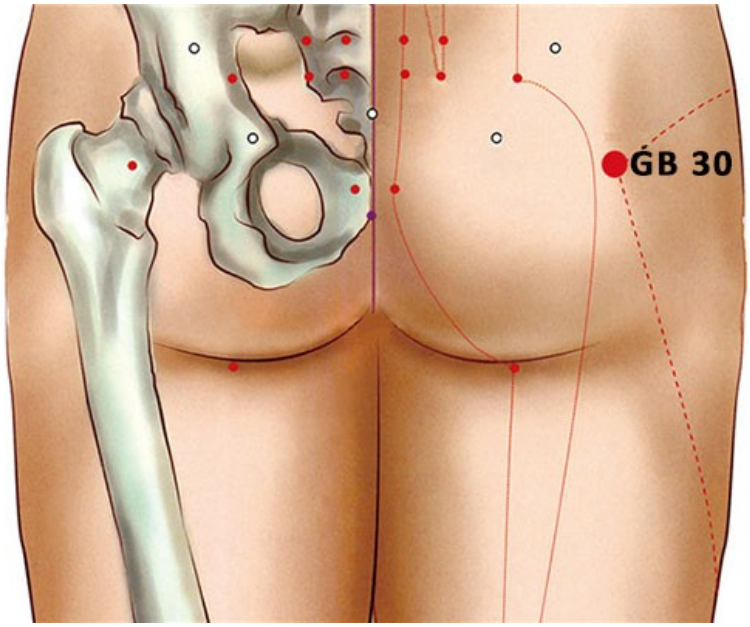
KI3 – 太溪 (Tàixī)

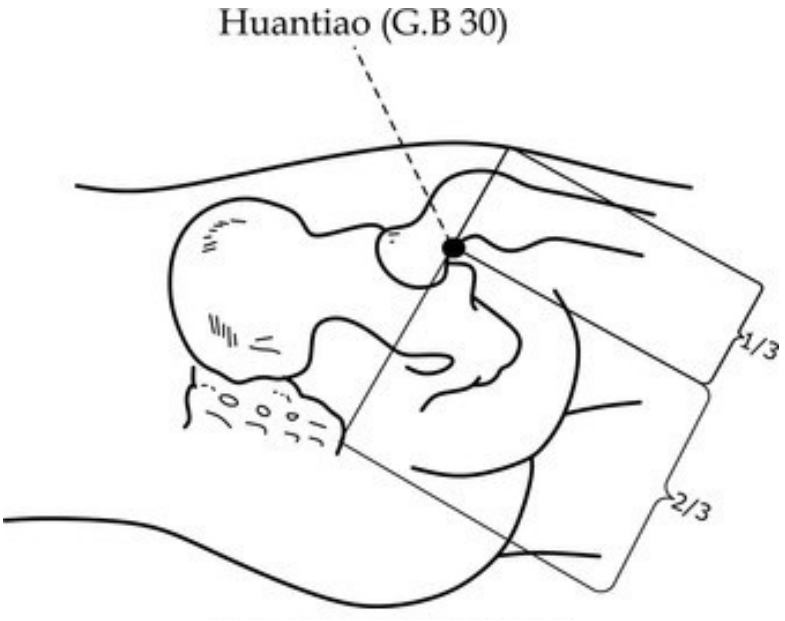
Funciones (MTC): Punto Yuan del Riñón. Tonifica ambos Riñones (Yin y Yang), nutre esencia y Sangre de Riñón, fortalece zona lumbar, nutre oídos y vista. Regula el bajo vientre.
Indicaciones: Debilidad lumbar/rodillas, sordera, tinitus (acúfenos), asma por deficiencia renal, impotencia, eyaculación precoz, enuresis, esterilidad. Estreñimiento (yin deficientes) y trastornos urinarios.
Efectos terapéuticos: Refuerza la vitalidad global del organismo (essence/Qi original). Proporciona apoyo en insuficiencia renal, ayuda al metabolismo del calcio (huesos) y a la actividad hormonal sexual.
Evidencia occidental: No hay estudios clínicos directos, pero es central en protocolos para insuficiencia renal funcional y menopausia. Se asocia a mejoría de la densidad ósea y regulación hormonal en algunos estudios complementarios.



GB30 – 环跳 (Huántiào)

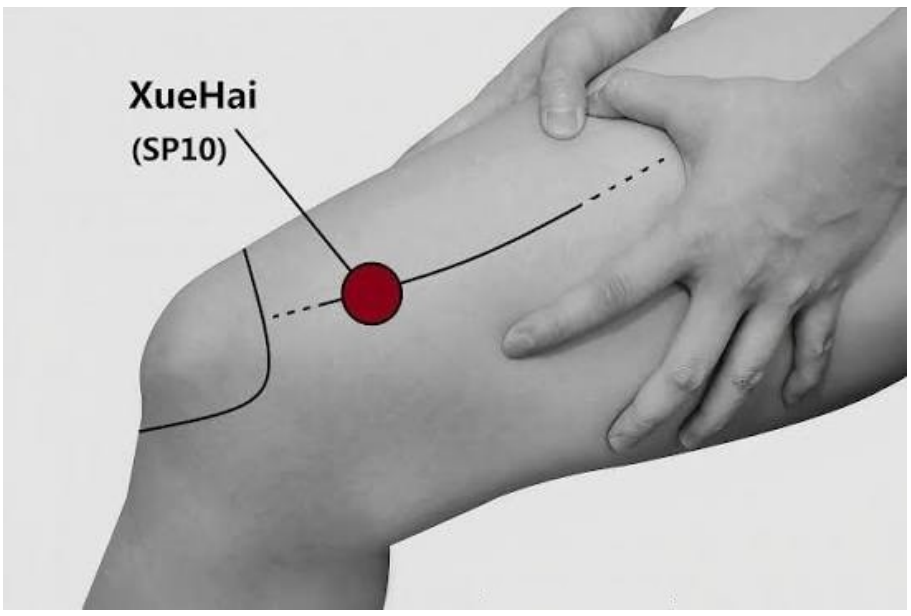
Funciones (MTC): Punto principal de la región glútea. Activa el meridiano de la vejiga y elimina estancamientos. Disipa viento-humedad y desbloquea canal de piernas.
Indicaciones: Dolor e inflamación de cadera, ciática (dolor irradiado por nervio ciático), entumecimiento o debilidad de piernas. Lumbalgia, ciática, trastornos ginecológicos (p.ej. amenorrea).
Efectos terapéuticos: Alivia espasmos y contracturas en la región glútea y proximal del muslo, útil en entumecimiento.
Evidencia occidental: No hay estudios clínicos de occidente específicos para GB30, pero se usa en rehabilitación para dolor de cadera y problemas nerviosos lumbares, congruente con su indicación tradicional.





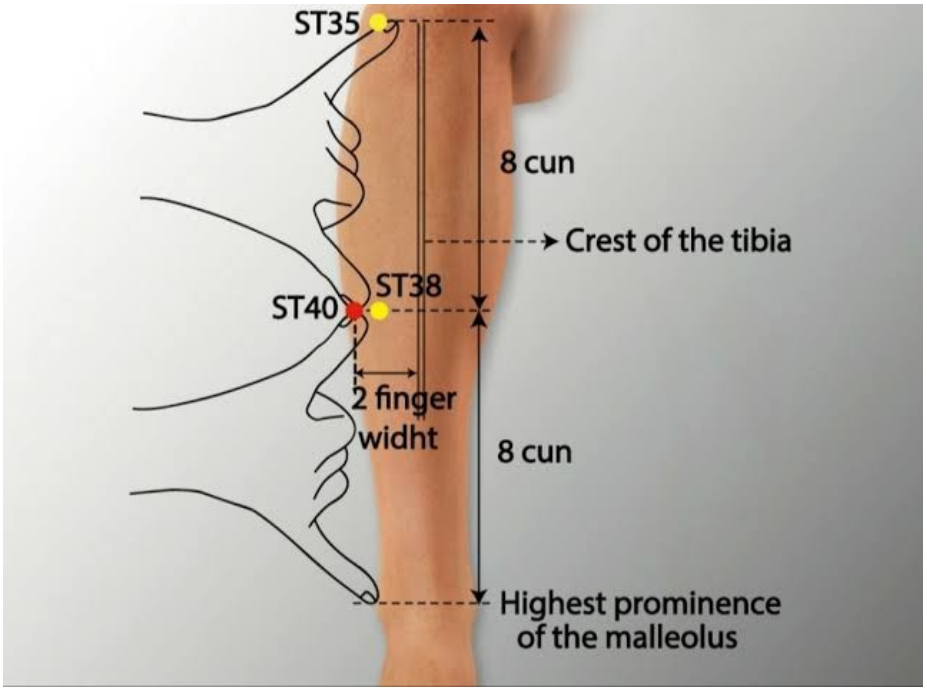
SP10 – 血海 (Xuèhǎi)

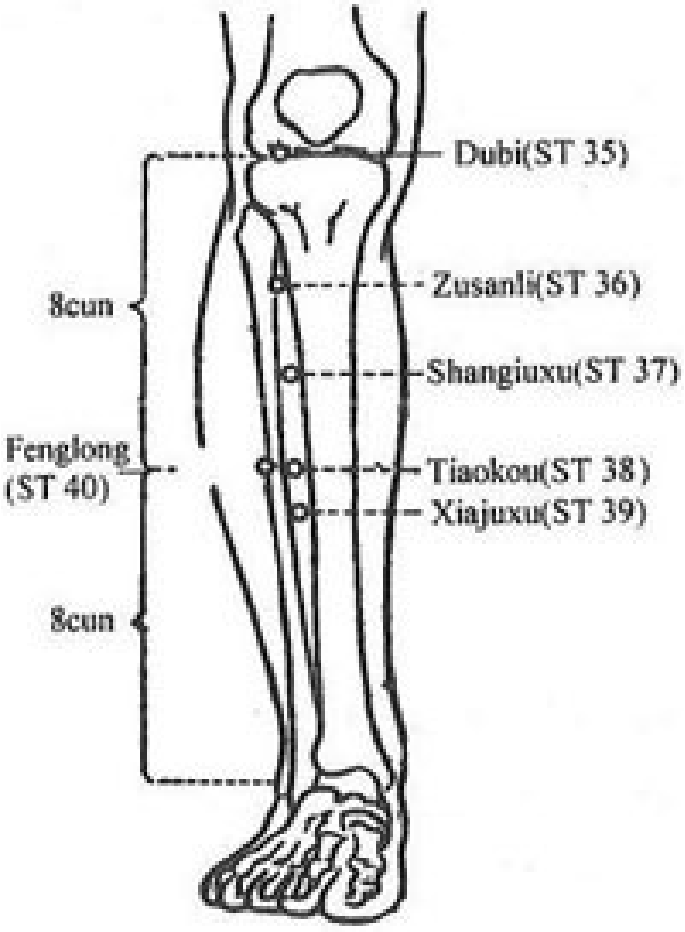
Funciones (MTC): “Mar de la Sangre” del Bazo. Invoca Sangre, dispersa estasis, enfría y mueve la sangre. Armoniza la menstruación y beneficia la piel.
Indicaciones: Trastornos sanguíneos: menstruación irregular, dismenorrea, amenorrea, hemorragias uterinas. Problemas cutáneos relacionados con calor o estasis en la sangre: eczema, urticaria, herpes zóster, prurito generalizado. Dolor y debilidad en el muslo interno.
Efectos terapéuticos: Aclara calor del torrente sanguíneo, mejora erupciones cutáneas urticariformes e inflamaciones de la piel.
Evidencia occidental: Se utiliza en protocolos de alergias/dermatitis. Por ejemplo, fuentes populares señalan que SP10 alivia el picor y la inflamación de la piel. Aunque faltan ensayos clínicos específicos, su uso en dermatología TCM (p. ej. dermatitis atópica) ha sido reportado con resultados favorables.



ST40 – 丰隆 (Fēnglóng)

Funciones (MTC): Punto Luo del Estómago, conocido como punto de “flema”. Transforma flema y humedad en todo el cuerpo. Detiene tos con esputo abundante, calma asma (flema en pulmones). Limpia flema del Corazón (trastornos mentales, epilepsia, psicosis) y calma el Shen. Activa meridiano y alivia dolor en pierna.
Indicaciones: Tos con flema espesa, asma, epilepsia, psicosis maniaco-depresiva, vértigos, náuseas; parálisis o debilidad de extremidades inferiores.
Efectos terapéuticos: Disuelve congestión de flema en pulmones o sedimentos patológicos; sedante en trastornos mentales o crisis epilépticas relacionadas.
Evidencia occidental: Se han documentado efectos metabólicos: la EA en ST40 disminuye los niveles de colesterol total y LDL en sangre, y reduce macrófagos proinflamatorios asociados a hipercolesterolemia. Esto apoya la idea de que “transforma flema” (metáfora de lípidos) mediante regulación metabólica.


ST35
8 cun
Crest of the tibia
ST38
ST40
2 finger
widht
8 cun
Highest prominence
of the malleolus


Dubi(ST 35)
Zusanli(ST 36)
8cun
Shangjuxu(ST 37)
Fenglong
(ST 40)
Tiaokou(ST 38)
Xiajuxu(ST 39)
8cun

Esta lista de 31 puntos esenciales combina:

Clásicos de uso médico (LI4, ST36, SP6, LV3).

De comando y primeros auxilios (GV26, BL40, LU7).

De tonificación y longevidad (CV6, KI3, BL23).

De aplicación marcial (GB20, ST9, LI4, SP6, ST36, etc.).

Ejemplo de aplicación:

En Medicina Tradicional China (MTC) existen puntos que pueden estimular la eliminación de líquidos y actuar como diuréticos naturales, aunque nunca alcanzan la potencia farmacológica de un fármaco como la furosemida por ejemplo. La acción en acupuntura es más suave, reguladora y gradual.

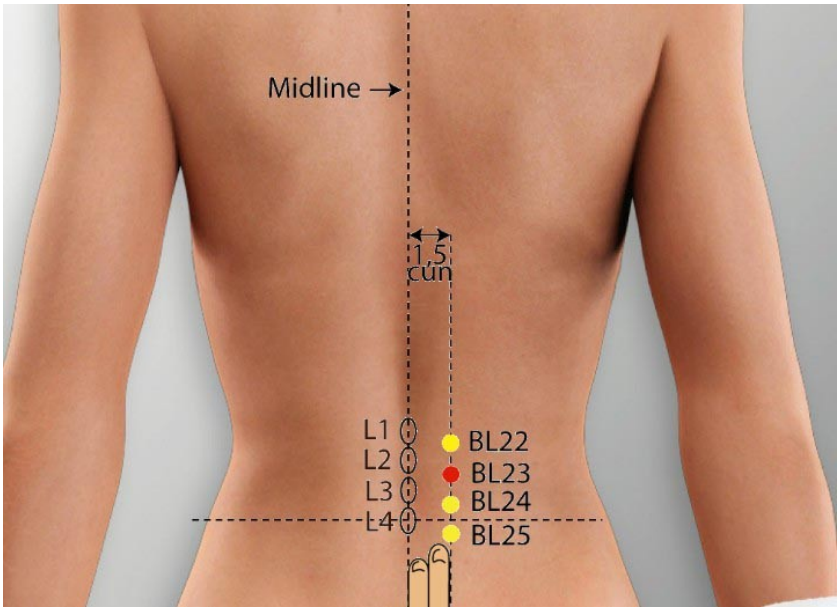
Puntos que favorecen la diuresis

1. BL23 – Shenshu (Vejiga / Riñón)

Estimula la función renal y fortalece el Qi y Yang del riñón. Se usa para retención de líquidos, edema y problemas urinarios.

- **Funciones (MTC):** Punto Shu posterior del Riñón. Tonifica el yang y el qi renales, nutre el yin y la esencia del riñón. Regula el sistema de fluidos “dispersando” la humedad, fortalece las vías urinarias y calienta el útero.
- **Indicaciones clínicas:** Síndrome de deficiencia renal (dolor lumbar, rodillas débiles, fatiga), disfunciones sexuales (impotencia, emisiones nocturnas), trastornos ginecológicos. Se emplea en retención de orina, enuresis y edema generalizado.
- **Efectos terapéuticos:** Refuerza la función renal, tonifica el yang y promueve la circulación de líquidos. Tradicionalmente se dice que “regula el sistema de fluidos, volatiliza la vejiga y promueve la diuresis”, ayudando a eliminar la retención de líquidos. Además fortalece la región lumbar y alivia dolor en esa zona.

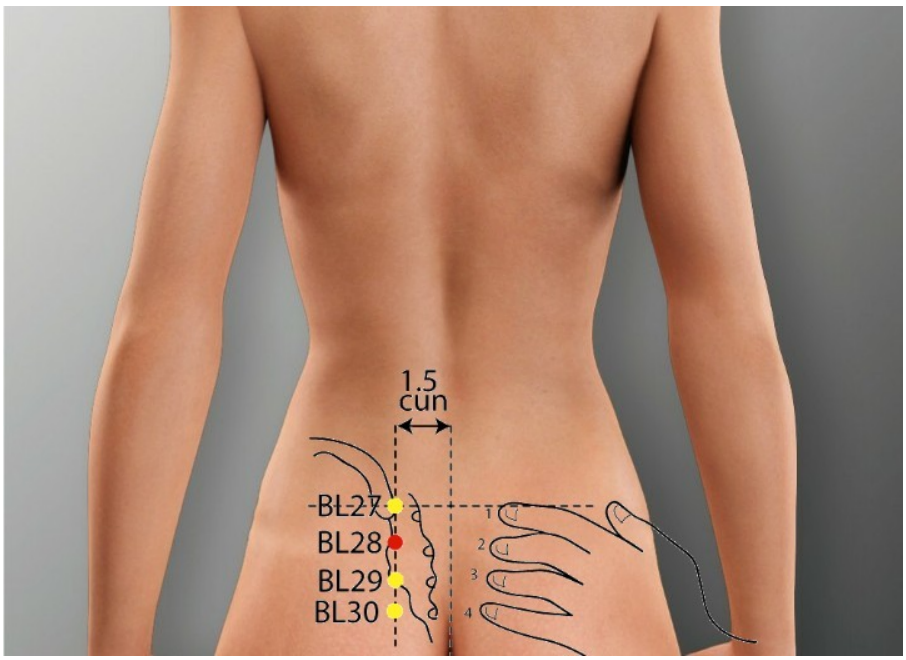
- **Evidencia occidental:** Estudios experimentales muestran que la estimulación en BL23 modula el sistema nervioso simpático renal. En voluntarios sanos, la acupuntura en BL23 redujo la concentración plasmática de renina asociada a la actividad simpática, lo que implica un efecto sobre la diuresis. En modelos animales de lesión renal aguda, inyectar factores regenerativos en BL23 mejoró la reparación tubular y redujo creatinina y nitrógeno ureico. En un ensayo clínico de 36 pacientes con retención urinaria, BL23 (junto con BL28, BL32, SP6, SP9, CV3, CV4, BL39) logró 83% de tasa de curación, avalando su uso en patologías urinarias.



2. BL28 – Pangguangshu (Vejiga)

Asociado a la vejiga, promueve el vaciado urinario. Útil en retención urinaria o dificultad para orinar.

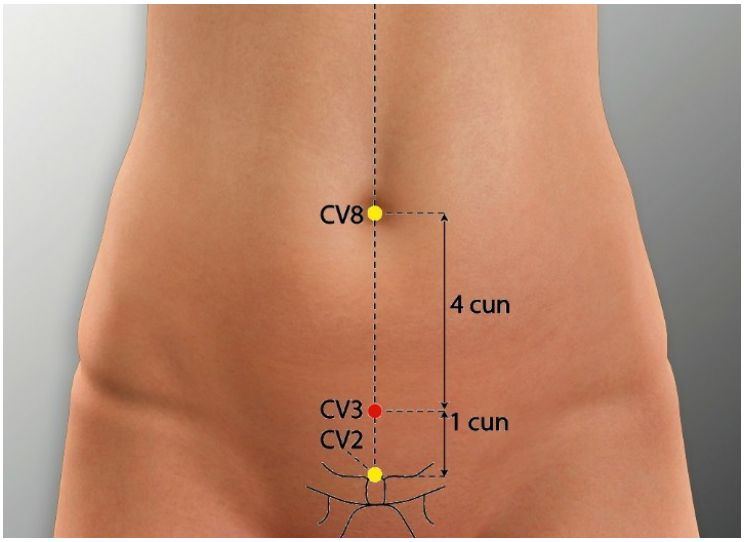
- **Funciones (MTC):** Shu posterior de la vejiga. Regula el Qi de la vejiga y abre los pasajes de agua, limpiando la humedad y el calor patológico del Jiao inferior. Disipa estancamiento en la pelvis y fortalece la zona lumbar.
- **Indicaciones clínicas:** Trastornos urinarios inferiores como retención de orina, enuresis e nicturia. También se usa en frecuencia o urgencia urinaria, infecciones vesicales y cistitis con humedad-calor. Dolor y rigidez lumbar son síntomas habituales con este punto.
- **Efectos terapéuticos:** Facilita la micción y elimina obstrucciones en la vejiga. Al “aclarar la humedad-calor” en la pelvis, alivia la disuria y el edema urinario. Mejora la función de vaciado vesical y ayuda en la resolución de infecciones o inflamaciones bajas.
- **Evidencia occidental:** Aunque no es frecuente en ensayos occidentales publicados, BL28 forma parte de esquemas de acupuntura para retención urinaria. En el estudio mencionado anteriormente, BL28 fue uno de los puntos elegidos junto con BL23 y otros (CV2, CV3, CV4, SP6, SP9, BL32, BL39) para tratar la retención postquirúrgica, obteniendo una alta tasa de efectividad. Además, protocolos modernos de acupuntura en vejiga hiperactiva o incontinencia recurrente suelen incluir BL28 por su efecto regulador de la vejiga.



3. CV3 – Zhongji (Ren Mai)

Punto frontal sobre la vejiga. Apoya la diuresis y el drenaje de líquidos.

- **Funciones (MTC):** Punto Mu anterior de la vejiga. Beneficia la vejiga y regula la transformación del Qi en el Jiao inferior, drenando humedad y eliminando calor en la zona pélvica. Nutre el riñón y refuerza la energía original del bajo vientre. También beneficia el útero y regula la menstruación.
- **Indicaciones clínicas:** Problemas urogenitales inferiores: disuria, retención de orina, frecuencia o urgencia miccional. Síntomas ginecológicos como metrorragia, prolapso uterino, dismenorrea e infertilidad. Dolores abdominales bajos, espasmos pélvicos y trastornos del flujo vaginal. Enuresis y dificultad miccional post parto pueden tratarse con CV3.
- **Efectos terapéuticos:** Regula el funcionamiento vesical, promoviendo la micción adecuada y aliviando estancamientos de orina. Al drenar humedad y calor del bajo vientre mejora las condiciones inflamatorias locales. Refuerza el Qi renal y ayuda en casos de debilidad del bajo vientre. Se menciona su acción diurética en combinaciones para ascitis hepática: junto con CV4 y CV6, CV3 “fortalece el Qi y el yang originales” del bajo vientre, mejorando la circulación de Qi y teniendo efecto **diurético** que elimina la acumulación de líquidos en ascitis.
- **Evidencia occidental**: No hay estudios específicos de acupuntura en CV3 en literatura anglosajona reciente, pero se utiliza en medicina integrativa para disfunciones urinarias. En medicina tradicional integrativa se reporta que CV3 (con CV4 y CV6) reduce la retención hídrica en ascitis de cirrosis. También aparece en protocolos de acupuntura para retención urinaria postoperatoria y vejiga hiperactiva, aunque la evidencia clínica controlada es aún limitada.



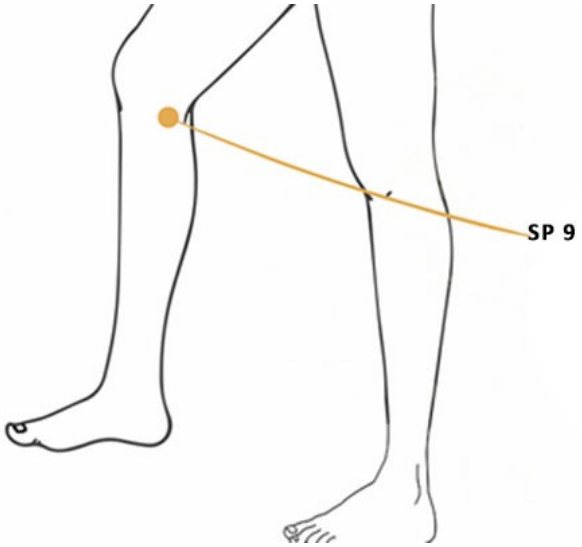
Nota: "Yang original" (元阳, Yuán Yáng)

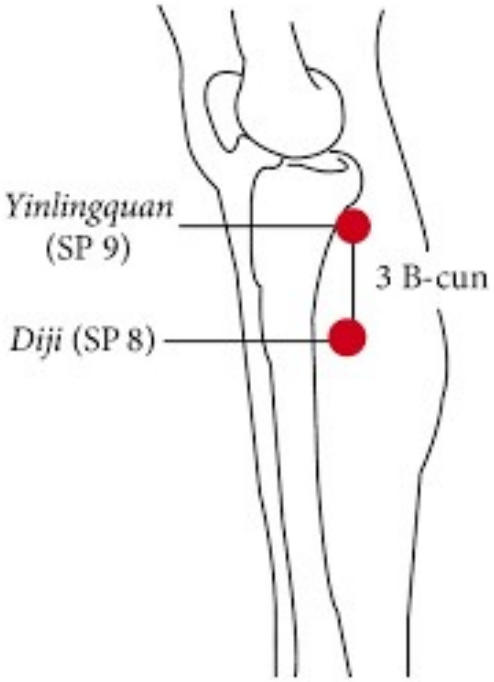
El "Yang original" es una forma primordial de Yang que se origina en los Riñones. Está estrechamente relacionado con el Jing (精), la esencia vital heredada de los padres. El Jing se transforma en Qi, y parte de este Qi se convierte en Yang original. Este Yang es fundamental para las funciones vitales del cuerpo, como la circulación del Qi, la termogénesis y la actividad metabólica.

4. SP9 – Yinlingquan (Bazo)

Punto He-Sea o He-Mar del bazo, indicado para retención de líquidos y edema.
Muy usado en problemas de retención por insuficiencia de bazo o riñón.

- **Funciones (MTC):** Punto He-Mar (agua) del canal del Bazo. Regula la función del Bazo y resuelve la humedad patológica, especialmente en el Jiao inferior. Abre los pasajes de agua y favorece la eliminación de líquidos acumulados. Fortalece el banco de energía del Bazo, mejorando la transformación de los fluidos.
- **Indicaciones clínicas:** Edema (especialmente en piernas y abdomen), disuria, enuresis e incontinencia urinaria. Hinchazón abdominal con sensación de humedad, ictericia por humedad, diarreas. Dolor o lesiones en la rodilla (punto local también). Dolor genital, leucorrea.
- **Efectos terapéuticos:** Poderoso punto para drenar la humedad. Al estimular SP9 se facilita la función diurética natural del cuerpo – “abre los pasajes de agua”– ayudando a reducir edemas y distensión abdominal por líquidos. Equilibra el Bazo para evitar la formación de flemas/edema.
- **Evidencia occidental:** No se han publicado ensayos clínicos convencionales aislando SP9, pero su uso está muy extendido en esquemas tradicionales para edema e insuficiencia linfática. Muchos protocolos de tratamientos de retención hídrica incluyen SP9 por su reputación de resolver la humedad. Hasta la fecha, la evidencia existe principalmente en textos de acupuntura y experiencia clínica, más que en estudios occidentales.



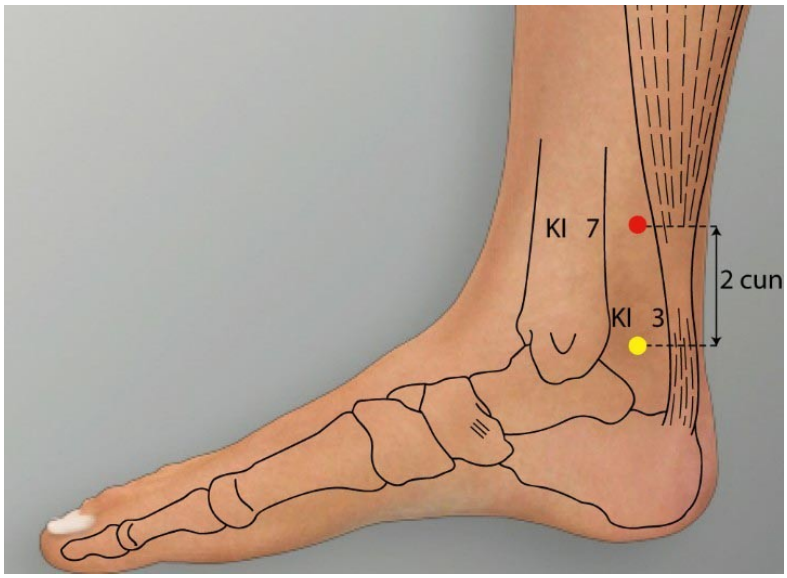


5. KI7 – Fuliu (Riñón)

Refuerza el Yang del riñón y promueve la excreción de líquidos. Común en edema generalizado por deficiencia de Yang renal.

- **Funciones (MTC):** Punto Jing-River y Metal del meridiano del Riñón. Tonifica el Yang renal y refuerza el metabolismo de fluidos. Regula la sudoración (detiene sudores espontáneos o nocturnos) y drena la humedad acumulada. Complementa a KI3 para balancear yin/yang renal.
- **Indicaciones clínicas:** Sudoración excesiva (nocturna o espontánea) por vaciedad de Yang renal. Edemas por insuficiencia renal o Yang, retención hídrica, ascitis incipiente. Frialdad general, baja energía vital con edemas. Debilidad lumbar en contexto de Yang deficiente.
- **Efectos terapéuticos:** Refuerza el calor interno para ayudar a mover los líquidos. Expulsa el exceso de humedad retenida (edemas, retención urinaria) gracias a que “elimina líquido retenido e induce diuresis” según fuentes especializadas. Además, al detener sudor excesivo mejora el balance hídrico interno. Se combina con BL23 para apoyar la función renal y calentar el Yang, con lo que facilita la excreción urinaria.
- **Evidencia occidental:** Textos energéticos señalan explícitamente que KI7 “ayuda a eliminar humedad, elimina la retención excesiva de fluidos e inicia la diuresis”. En literatura clínica, K7 (junto con Shenshu) figura en protocolos para ascitis y retención de líquidos por

insuficiencia renal en medicina tradicional. Un estudio reciente de modelo animal de ascitis menciona que KI7 (Fuliu) mejora la salud renal y ayuda a eliminar líquido ascítico. Aunque faltan RCTs occidentales focalizados en KI7, su efecto drenador de humores está bien documentado en acupuntura médica.

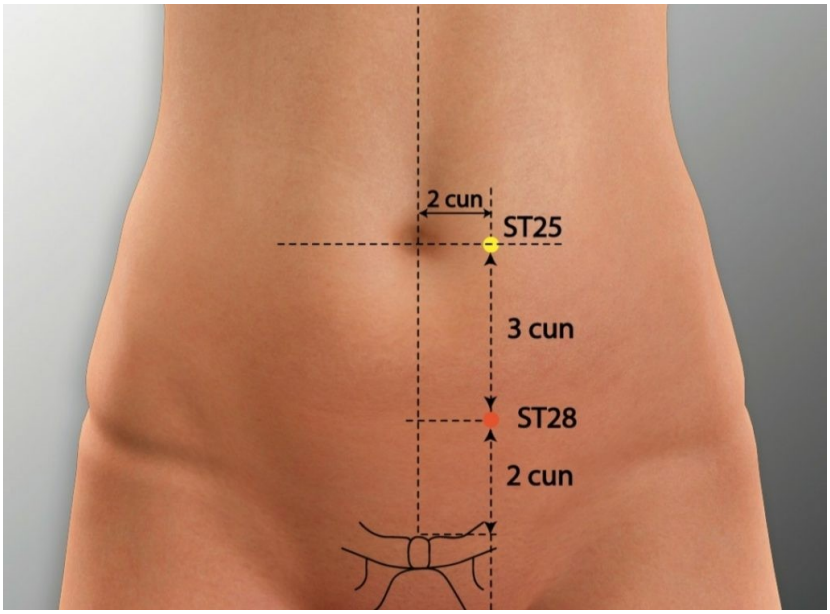


Nota: aunque el meridiano del Riñón está asociado al elemento Agua en la teoría de los Cinco Elementos, el punto KI7 (Fuliu) se clasifica como un punto Jing-River del elemento Metal. Esta clasificación puede parecer contradictoria, pero en la Medicina Tradicional China (MTC), cada punto tiene propiedades específicas que no siempre coinciden con la clasificación elemental del meridiano al que pertenece.

6. ST28 (Shuidao)

- **Funciones (MTC):** Punto del estómago que “abre el camino del agua” (水道). Regula el Jiao inferior y disipa estancamientos en la pelvis. Beneficia la vejiga y el útero, armonizando las funciones urogenitales. Enfría y elimina humedad-calor del bajo vientre cuando se acumula.
- **Indicaciones clínicas:** Distensión y dolor abdominal bajo con retención urinaria o edemas. Dismenorrea, esterilidad por estancamiento uterino. Hernias inguinales. Trastornos urinarios de origen pélvico (cistitis, hidronefrosis, cistitis intersticial).
- **Efectos terapéuticos:** Facilita la micción al “regular el Jiao inferior” y liberar los pasajes de agua. Al disipar la humedad y el estancamiento en la pelvis, alivia la retención urinaria y la hidropesía pélvica. Se usa en combinación para promover las contracciones vesicales (disminuir distensión) y relajar el esfínter uretral. Especialmente útil cuando la dificultad para orinar tiene componente mecánico o de estancamiento (acúmulo de líquidos en la parte baja del abdomen).
- **Evidencia occidental:** ST28 ha sido investigado en contextos de infertilidad y disfunción vesical en medicina tradicional (por ej. “Zhibian a Shuidao” para cistitis o lesiones

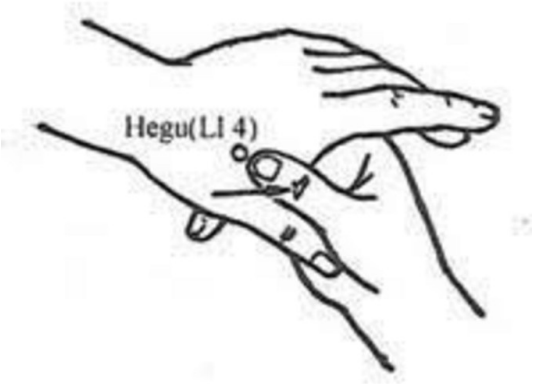
medulares), pero faltan estudios clínicos controlados en occidente. Se reconoce su uso en acupuntura médica para problemas de retención urinaria posquirúrgica y baja fertilidad relacionada con Qi estancado. En textos de acupuntura moderna se le atribuye la habilidad de “abrir los pasajes de agua” y tratar la “dificultad miccional”, reforzando su papel antiedematoso.



7. LI4 (Hegu)

- **Funciones (MTC):** Punto Yuan-source del intestino grueso y Maestro de la cara y cabeza. Regula el Qi general del cuerpo, libera el exterior (expulsa viento) y tiene potente acción analgésica en todo el tronco superior. Aunque no es punto renal o vesical, energéticamente está implicado en la parte alta del cuerpo.
- **Indicaciones clínicas:** Edema facial o de extremidades superiores (cara, cabeza, cuello), dolor de cabeza, sinusitis y cualquier obstrucción de qi en la parte superior. Es el “comando” para la mitad superior del cuerpo. Dolor en brazo y hombro. Se contraindica en embarazo (por su poder de mover qi uterino).
- **Efectos terapéuticos:** Induce la dispersión del qi estancado, incluyendo la humedad en el torso alto. Textos energéticos señalan que LI4 “trata el edema arriba de la cintura”(por ejemplo, edema facial o edema pulmonar leve). Promueve la sudoración y la apertura de los pasajes cutáneos, facilitando la eliminación de agua retenida supraumbilical. En la práctica clínica, LI4 junto con SP9 u otros puntos favorece la diuresis general cuando el edema es amplio (por ejemplo, edema generalizado con predominio en parte superior del cuerpo).
- **Evidencia occidental:** La literatura académica sobre LI4 se enfoca en analgesia y liberación exterior; sin embargo, fuentes de acupuntura energética confirman su capacidad diurética en la parte alta del cuerpo. Un caso clínico reciente describió mejoría de edema facial por COVID-19 usando acupuntura en LI4, lo que apoya empíricamente su papel en fluidos. No existen ensayos occidentales dedicados exclusivamente a LI4 para retención hídrica, pero su

inclusión en protocolos de “puertas Yangming” (LI4+LV3) apunta a su utilidad antiedematosa general.



Consideraciones importantes

Ninguno de estos puntos alcanza la potencia de un diurético farmacológico como la furosemida.
Su efecto depende del patrón energético del paciente según MTC (deficiencia de Yang, estancamiento de Qi, humedad, etc.).
Se suele combinar 2–4 puntos para aumentar eficacia sin sobreestimular el sistema.
La acción es gradual, más reguladora que inmediata.

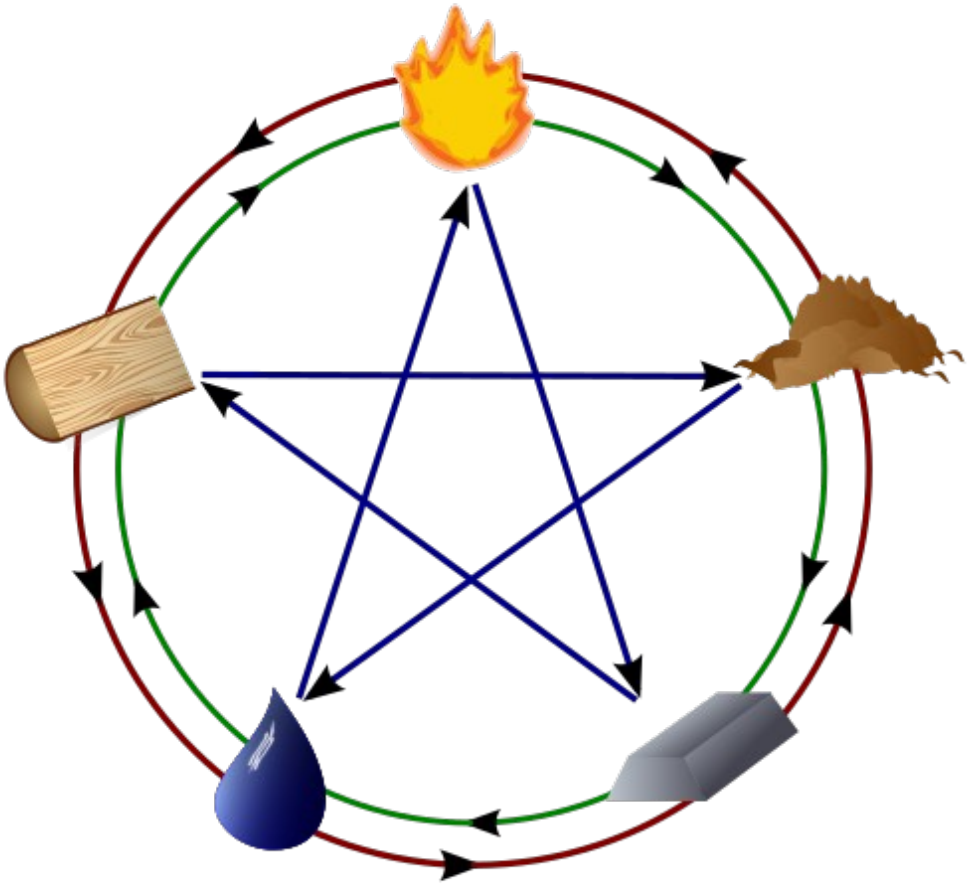
La acupuntura regula la función renal y circulatoria, mientras que la furosemida actúa inmediatamente sobre el túbulo renal bloqueando la reabsorción de sodio y agua.
En MTC, se suele combinar BL23 + BL28 + SP9 para potenciar el efecto diurético.
Efecto sistémico limitado: No sustituye a medicamentos en insuficiencia cardíaca, renal o hepática grave. Es más útil como soporte o coadyuvante.

-Teoría del tao: la "teoría del Tao" o taoísmo es una filosofía y religión china centrada en vivir en armonía con el Tao, que significa "el Camino" o el orden natural del universo. Sus principios clave incluyen aceptar el cambio constante, buscar la integración con la naturaleza y con uno mismo, y practicar la no-acción (wu wei) para fluir con los acontecimientos en lugar de resistirlos. Como puede notarse en esta definición el taoísmo es una religión pero contiene muchos aspectos filosóficos que cualquier persona puede practicar sin importar de que religión sea.

-Teoría del yin yang: con origen en la filosofía china , el yin y el yang, es el concepto de principios o fuerzas cósmicas opuestas que interactúan, se interconectan y se perpetúan mutuamente. El yin y el yang pueden considerarse fuerzas complementarias y, a la vez, opuestas que, juntas, forman un sistema dinámico donde el todo es mayor que las partes ensambladas, y estas son esenciales para la cohesión del todo.

-Teoría del taiji: en la filosofía china, el taiji es un estado cosmológico del universo y sus asuntos en todos los niveles, incluidas las interacciones que se refuerzan mutuamente entre las dos fuerzas opuestas del yin y el yang (un monismo dualista). Este concepto puede ser opuesto a las enseñanzas de la mayoría de las religiones. Pero todo depende del punto de vista, tal vez el taiji es un mecanismo creado por Dios.

-Teoría de las 5 fases: wuxing generalmente traducido como Cinco Fases o Cinco Agentes, es un esquema conceptual quíntuple utilizado en muchos campos de estudio tradicionales chinos para explicar una amplia gama de fenómenos, incluidas las relaciones terrestres y celestiales, las influencias y los ciclos que caracterizan las interacciones y relaciones dentro de la ciencia, la medicina, la política, la religión y las relaciones sociales y la educación dentro de la cultura china.



La teoría de las 5 fases o elementos de la Medicina Tradicional China (MTC) postula que el universo está compuesto por cinco elementos fundamentales: Madera, Fuego, Tierra, Metal y Agua. Estos elementos están en constante movimiento e interacción a través de dos ciclos principales: el ciclo de generación (donde un elemento produce al siguiente) y el ciclo de control (donde un elemento domina a otro). Esta teoría se aplica a la comprensión del cuerpo humano, relacionando los elementos con órganos, emociones, estaciones del año y otros aspectos de la naturaleza y la salud.

Los cinco elementos de la medicina china están asociados con órganos y sistemas específicos del cuerpo, así como con emociones y otros aspectos de la vida humana. A continuación, te describo cada uno de los cinco elementos:

Madera: está asociada con júpiter, el día jueves, el viento o los gases, los ojos, la dirección este, los sabores ácidos, los tendones, el color verde, el hígado y la vesícula biliar, así como con la primavera. La emoción relacionada con la madera es la ira. Representa la expansión, el crecimiento

y el movimiento.

Fuego: está relacionado con marte, el día martes, el calor, la lengua, la dirección sur, los sabores amargos, los vasos sanguíneos, el color rojo, el corazón, el intestino delgado, el pericardio y el triple calentador, así como con el verano. La emoción que corresponde a este elemento es la alegría. Significa calor, pasión y consumo.

Tierra: está asociada con saturno, el día sábado, la humedad(dampness), la boca, el centro (ni norte, ni sur, ni este, ni oeste) los sabores dulces, el tejido muscular, el color amarillo, el bazo y el estómago, y se relaciona con el final del verano y principios de otoño. La emoción correspondiente es la preocupación o ansiedad. Simboliza el equilibrio, la conexión a tierra y la transformación.

Metal: está relacionado con venus, el día viernes, sequedad, la nariz, dirección oeste, los sabores picantes, el tejido de la piel, el color blanco, los pulmones y el intestino grueso, así como con el otoño, y la emoción asociada es la tristeza. Representa la contracción, la purificación y el orden.

Agua: tiene que ver con Mercurio, el día miércoles, el frio, las orejas, la dirección norte, los sabores salados, los huesos, el color negro o azul oscuro, los riñones y la vejiga, se relaciona con el invierno y su emoción correspondiente es el miedo o la inseguridad. Significa almacenamiento, latencia y potencial.

Tablas sobre las 5 fases:

Movimiento	**Madera**	**Fuego**	**Tierra**	**Metal**	**Agua**
Planeta	Júpiter	Marte	Saturno	Venus	Mercurio
Calidad mental	idealismo , espontaneidad, curiosidad	pasión , intensidad	amabilidad , honestidad	Intuición, racionalidad, mente(mind)	erudición , ingenio , inventiva
Emoción	ira , motivación	Frenesí, alegría	Ansiedad , planificación	dolor , compasión	miedo , precaución
Virtud	Benevolencia	Propiedad	Fidelidad	Justicia	Sabiduría
Zang (órganos yin)	hígado	corazón / pericardio	bazo / páncreas	pulmón	riñón
Fu (órganos yang)	vesícula biliar	intestino delgado / San Jiao	estómago	intestino grueso	vejiga urinaria
Órgano sensorial	ojos	lengua	boca	nariz	orejas
Parte del cuerpo	tendones	vasos	musculatura	piel	huesos
Fluido corporal	lágrimas	sudor	saliva	moco	orina
Dedo	dedo anular	dedo medio	pulgar	dedo índice	dedo meñique
Sentido	vista	gusto	tacto	olfato	audición
Sabor	agrio	amargo	dulce	picante, umami	salado
Olor	rancio	quemado	fragante	descompuesto(rot	pútrido(putrid)

				ten)	
Vida	primera infancia	juventud	edad adulta	edad avanzada	vejez , concepci ón
Cubierta	escamoso	plumado	humano desnudo	de piel peluda(furred)	descascarillado(shelled)
Hora	3–9	9–15	Cambio	15–21	21–3
Año	Equinoccio de primavera	Solsticio de verano	Final de verano	Equinoccio de otoño	Solsticio de invierno
Grados	45–135°	135–225°	Cambio	225–315°	315–45°

Notas musicales y los 5 elementos

Movimiento	**Madera**	**Fuego**	**Tierra**	**Metal**	**Agua**
Color	Qing (verde y azul)	Rojo	Amarillo	Blanco	Negro
Dirección Ártica	este	sur	centro	Oeste	norte
Tono de la escala pentatónica básica	角	徵	宫	商	羽
Escala pentatónica básica tono pinyin	*jué*	*zhǐ*	*gong*	*shang*	*yǔ*
solfeo	mi o E	sol o G	do o C	re o D	la o A

Estas correspondencias son fundamentales para el diagnóstico y el tratamiento en la medicina china. Así pues, cuando un elemento está desequilibrado, se utilizan diversas técnicas, como la acupuntura, qigong, fitoterapia, cambios en la dieta entre otras para restaurar la armonía y promover la salud.

Los ciclos de interacción:

Ciclo de Generación:

Describe cómo cada elemento da origen al siguiente, como en un proceso de creación:

El Agua genera la Madera.

La Madera genera el Fuego.

El Fuego genera la Tierra.

La Tierra genera el Metal.

El Metal genera el Agua.

Ciclo de Control (o Dominación):

Describe cómo un elemento puede controlar, regular, inhibir o restar a otro, evitando excesos:

El Metal controla la Madera.

La Madera controla la Tierra.

La Tierra controla el Agua.

El Agua controla el Fuego.

El Fuego controla el Metal.

Aplicación en la MTC:

La teoría de las cinco fases es una herramienta fundamental para la MTC, que la utiliza para:

Comprender el funcionamiento del cuerpo:

Cada elemento está asociado con órganos, sistemas corporales, emociones (como la ira, la alegría, la tristeza, el pensamiento y el miedo) y estaciones.

Diagnóstico y tratamiento:

Los desequilibrios en estos ciclos o la desarmonía de las emociones asociadas pueden indicar un problema de salud, que luego se trata con métodos como acupuntura, dietética y hierbas para restaurar el equilibrio.

Un desequilibrio en estos ciclos, por ejemplo, puede manifestarse en síntomas y patrones específicos que el terapeuta de MTC identificará para determinar la causa del malestar.

Tratamiento según la teoría de las 5 Fases:

El objetivo del tratamiento es corregir los desequilibrios y restablecer la armonía entre los elementos:

Si hay un exceso de un elemento, se puede disminuir su influencia.

Si un elemento es deficiente, se puede fortalecerlo usando el elemento que lo genera, como apoyar la "Tierra" a través del "Fuego" (su elemento de generación).

El tratamiento puede incluir técnicas como la acupuntura, que se aplica en puntos específicos para

influir en los meridianos y órganos asociados a los elementos y restablecer el equilibrio energético.

-Teoría de los órganos zangfu: Zang Fu es un sistema teórico fundamental de la Medicina Tradicional China (MTC) que agrupa los órganos internos en dos categorías principales: Zang (órganos Yin), que son sólidos y almacenan sustancias vitales como la sangre y la energía (Qi), y Fu (órganos Yang), que son huecos y se encargan de transformar y transportar alimentos y líquidos. Cada órgano Zang tiene un órgano Fu correspondiente, y el sistema Zang Fu describe la compleja interrelación y el equilibrio energético entre ellos, manteniendo la armonía del cuerpo.

Órganos Zang (Yin)

Función: Almacenar y transformar sustancias esenciales.

Órganos principales: Corazón, Hígado, Bazo-Páncreas, Pulmones y Riñones.

Órganos Fu (Yang)

Función: Recibir, transformar, transportar y excretar alimentos y líquidos.

Órganos principales: Intestino Delgado, Estómago, Vesícula Biliar, Intestino Grueso y Vejiga.

El Triple Recalentador, Triple Calentador o Triple Quemador (San Jiao) también forma parte del sistema Fu, aunque su naturaleza es más compleja y a menudo se integra con los otros órganos.

Importancia y aplicación

Diagnóstico y tratamiento:

La teoría Zang Fu se utiliza en acupuntura para entender la salud y la enfermedad, relacionando los desequilibrios energéticos con los órganos.

Equilibrio energético:

La MTC ve el cuerpo como un todo interconectado, donde el equilibrio entre el Yin y el Yang en los órganos Zang Fu es esencial para la salud.

Conexión con el medio externo:

Los órganos Zang Fu están relacionados con el intercambio constante de energía y sustancias del cuerpo con el entorno (aire, alimentos, bebidas).

Cabe señalar que en la teoría de la MTC, los Zang Fu representan la **representación energética de los órganos internos** y no vísceras anatómicas como en la medicina occidental. Incluso para resaltar el hecho de que los Zang Fu NO SON EQUIVALENTES A ÓRGANOS ANATÓMICOS,

sus nombres a menudo se escriben con mayúscula. En la MTC los órganos Zang Fu son más bien entidades energéticas.

En esta parte, abordaremos el Zang Fu (órganos vitales), y cómo cada uno de los órganos principales del cuerpo afecta la producción y el almacenamiento de las cinco sustancias vitales (jing, qi, shen, xue y jinye).

Antes de empezar definamos algunos términos.

Jing: se refiere a la "esencia" vital, la sustancia fundamental que se almacena principalmente en los riñones y es heredada al momento de la concepción. Es uno de los Tres Tesoros (junto con Qi y Shen), determina la longevidad y está involucrada en el crecimiento, desarrollo y reproducción. Se divide en Jing innato (prenatal) y Jing adquirido (postnatal), siendo el primero la base genética y el segundo derivado de los alimentos y el estilo de vida.

Qi: se cree tradicionalmente que el qi es una fuerza vital que forma parte de todos los seres vivos. Literalmente significa « vapor », «aire» o «aliento», y es una palabra polisémica que a menudo se traduce como «energía vital», «fuerza vital», «energía material» o simplemente «energía». El qi también es un concepto en la medicina tradicional china y en las artes marciales chinas. El intento de cultivar y equilibrar el qi se denomina qigong.

Shen: es el espíritu o la mente, responsable de la conciencia, las emociones, el pensamiento y la vitalidad espiritual. Se considera uno de los "Tres Tesoros" junto al Jing (esencia) y el Qi (energía), vinculándolo estrechamente con el Corazón. Un Shen equilibrado se manifiesta en claridad mental y un "brillo en los ojos", mientras que su desequilibrio puede causar insomnio, ansiedad y depresión.

Xue: se refiere a la Sangre como una sustancia vital fundamental que nutre y humedece el cuerpo, y se interrelaciona estrechamente con el Qi (energía). El Xue de la MTC es más que la sangre física; es un concepto complejo que abarca la nutrición de los tejidos, la hidratación, la función de la mente y las emociones, y su movimiento a través de los vasos sanguíneos y los meridianos.

Jinye: significa "fluidos corporales" o "líquidos orgánicos" en MTC (Medicina Tradicional China), es una de las cuatro sustancias vitales del cuerpo (qi, xue, jing y jingye). Su función principal es humectar y nutrir todo el cuerpo, lubricando las diferentes partes del organismo y manteniendo la hidratación de las mucosas y la piel.

-Relación del jingye con el Qi:

El Qi hace que los líquidos corporales se muevan y circulen por el cuerpo, asegurando su distribución adecuada.

-Relación del jingye con la Sangre (Xue):

Los líquidos corporales (Jin-Ye) y la Sangre (Xue) a menudo se consideran el Yin y el Yang del cuerpo. Mientras que la sangre es más material y densa, los líquidos son más fluidos y actúan como una contraparte Yin de la Sangre.

Zang Fu son dos palabras chinas que describen dos tipos de órganos en el cuerpo: cinco en el grupo Zang y seis en el grupo Fu. Cada órgano Zang tiene su correspondiente órgano Fu. Están interconectados y necesitan estar en equilibrio.

Los órganos zang son de naturaleza yin. Fabrican y almacenan sustancias vitales. Cada uno de ellos coincide con una abertura corporal. Por ejemplo, la falta de apetito o un sabor extraño en la boca generalmente se diagnostican como una obstrucción del bazo, mientras que una lengua pálida puede indicar un corazón débil.

Bazo: gobierna la transformación de la nutrición y el agua en qi y xue, su contraparte es el estómago, se abre hacia la boca y los labios.

Corazón: regula la sangre y la creación de shen, su contraparte es el intestino delgado, se abre hacia la lengua.

Pulmones: regula la activación del qi desde el pecho, su contraparte es el intestino grueso, se abre hacia la nariz y la garganta.

Riñones: Regulan la contención del qi y la creación de jinye. Su contraparte es la vejiga, que se abre hacia los oídos y los órganos reproductivos.

Hígado: Se encarga del flujo de qi por el cuerpo y del almacenamiento de energía vital. Su contraparte es la vesícula biliar, que se abre hacia los ojos.

Pericardio: Técnicamente, no es un órgano, sino una membrana que rodea el corazón y lo protege. Su contraparte es el triple calentador.

Los órganos Fu separan y purifican los ingredientes para pasarlos a sus homólogos zang, y dejan que los desechos sean expulsados. Son la contraparte yin del yang de los órganos zang.

Estómago: transforma los alimentos y el agua, pasa los nutrientes al bazo y el resto al intestino delgado.

Intestino delgado: purifica los alimentos, traslada los nutrientes al bazo y el resto al intestino grueso.

Intestino grueso: recibe “alimento turbio” del intestino delgado y lo expulsa en forma de heces.

Vejiga: recibe “agua turbia” de los riñones y la expulsa en forma de orina.

Vesícula biliar: transforma el qi del hígado en bilis, libera bilis y ayuda al hígado según sea necesario.

Triple Calentador (san jiao): no tiene órganos físicos correspondientes, pero puede considerarse como tres órganos que metabolizan y distribuyen nutrientes a través del xue, el qi y el jinye. Su contraparte es el pericardio.

Otras descripciones más profundas.

Bazo

El bazo desempeña un papel importante en el sistema inmunitario y actúa como filtro sanguíneo, eliminando células sanguíneas viejas, bacterias e impurezas del cuerpo. En la MTC, el bazo se relaciona con las siguientes emociones y dolencias:

Emociones : Trabajo mental excesivo, como preocuparse, obsesionarse o centrarse demasiado en un tema en particular.

Función del bazo : digestión de alimentos y absorción de nutrientes, ayudando en la formación de sangre y energía y manteniendo la sangre en los vasos sanguíneos; conectado con los músculos, la boca y los labios; también involucrado en el pensamiento, el estudio y la memoria.

Síntomas de desequilibrio del bazo : cansancio, pérdida de apetito, secreción mucosa, mala digestión, distensión abdominal, heces blandas, diarrea, músculos débiles, labios pálidos, hematomas, exceso de flujo sanguíneo menstrual y otros trastornos hemorrágicos.

Condiciones del bazo : Deficiencia de qi del bazo, descenso del qi del bazo, deficiencia de yang del bazo.

Pulmón

Los pulmones aportan oxígeno al cuerpo y eliminan el dióxido de carbono. En la Medicina Tradicional China, se cree que este órgano está relacionado con el duelo y las siguientes afecciones:

Emociones : Dolor , tristeza y desapego.

Función pulmonar : La respiración extrae energía del aire y ayuda a distribuirla por todo el cuerpo; trabajan con el riñón para regular el metabolismo del agua; son importantes en el sistema inmunológico y para la resistencia a virus y bacterias; regulan las glándulas sudoríparas y el vello corporal y proporcionan humedad a la piel.

Síntomas de desequilibrio pulmonar : dificultad para respirar y respiración superficial, sudoración, fatiga, tos, resfriados y gripes frecuentes, alergias, asma y otras afecciones pulmonares, piel seca, depresión y llanto excesivo.

Hígado

La digestión y el procesamiento de nutrientes son funciones principales de este órgano vital. En la Medicina Tradicional China, el hígado se asocia con la ira, la depresión y los siguientes síntomas físicos:

Emociones : Ira, resentimiento, frustración, irritabilidad, amargura y "perder los estribos".

Función del hígado : Participa en el flujo fluido de energía y sangre por todo el cuerpo; regula la secreción de bilis y almacena sangre; está conectado con los tendones, las uñas y los ojos.

Síntomas de desequilibrio hepático : distensión mamaria, dolor menstrual, dolor de cabeza, irritabilidad, ira inapropiada, mareos, ojos secos y rojos y otras afecciones oculares y tendinitis.

Corazón

El corazón bombea sangre por todo el cuerpo. En la Medicina Tradicional China, este órgano se relaciona con la alegría, pero su desequilibrio se manifiesta como un exceso (agitación o inquietud) o una falta de alegría (depresión). A continuación, se presentan las dolencias mentales y físicas relacionadas con el corazón:

Emociones : Falta de entusiasmo y vitalidad, inquietud mental, depresión, insomnio y desesperación.

Función cardíaca : regula la circulación sanguínea y los vasos sanguíneos; responsable del pulso uniforme y regular e influye en la vitalidad y el espíritu; conectado con la lengua, la tez y las arterias.

Síntomas de desequilibrio cardíaco : insomnio, palpitaciones, latidos cardíacos irregulares, sueños excesivos, mala memoria a largo plazo y trastornos psicológicos.

Riñón

Los riñones eliminan los desechos y el exceso de líquido para producir orina. En la Medicina Tradicional China, el riñón se relaciona con el miedo, que puede manifestarse como miedo crónico o ansiedad cuando el qi está desequilibrado, además de provocar:

Emociones : Temeroso, poca fuerza de voluntad, inseguro, distante y aislado.

Función renal : Órgano clave para sostener la vida; responsable de la reproducción, el crecimiento, el desarrollo y la maduración; involucrado con los pulmones en el metabolismo del agua y la respiración; conectado con los huesos, los dientes, los oídos y el cabello.

Síntomas de desequilibrio renal : micción frecuente, incontinencia urinaria, sudores nocturnos, boca seca, mala memoria a corto plazo , dolor lumbar, zumbido en los oídos, pérdida de audición, otras afecciones del oído, canas prematuras, pérdida de cabello y osteoporosis.

Pericardio

El pericardio es la membrana que rodea y protege al corazón. En MTC se le considera un órgano Zang porque actúa como “escudo” del corazón y como mediador en las relaciones emocionales. En MTC se le llama también “Maestro del Corazón”, su función incluye proteger contra factores emocionales externos fuertes y equilibrar el sueño y el Shen.

Emociones: Vulnerabilidad emocional, dificultad en las relaciones íntimas, incapacidad para expresar sentimientos o exceso de euforia.

Función del pericardio: Protege al corazón de ataques emocionales y físicos; regula la circulación de la sangre junto con el corazón; influye en las relaciones afectivas, el placer y la intimidad.

Síntomas de desequilibrio del pericardio: dolores torácicos, palpitaciones, ansiedad, insomnio, problemas en la esfera sexual (frigidez o impotencia).

Estómago

El estómago transforma los alimentos y líquidos en la materia prima que el bazo convierte en qi y sangre.

Emociones: Ansiedad, preocupación excesiva, incapacidad de “digerir” experiencias. “Confusión”, “desasosiego psicológico”.

Función del estómago: Digestión y descomposición de alimentos; origen de la energía y la sangre; está conectado con la boca y el apetito.

Síntomas de desequilibrio del estómago: pérdida de apetito, digestiones lentas, náuseas, vómitos, sensación de plenitud, reflujo, halitosis, encías sangrantes. Reflujo, mal sabor o acidez en la boca.

Intestino Delgado

El intestino delgado separa lo puro de lo impuro en los alimentos y líquidos.

Emociones: Confusión, dificultad para tomar decisiones, falta de claridad mental.

Función del intestino delgado: Absorción de nutrientes; separación de líquidos y envío de lo puro al bazo y lo turbio a la vejiga.

Síntomas de desequilibrio del intestino delgado: dolor abdominal, diarrea, estreñimiento, hinchazón, problemas urinarios, orina turbia, dificultad para discernir o tomar decisiones.

Intestino Grueso

El intestino grueso excreta los desechos sólidos y líquidos del organismo.

Emociones: Apego al pasado, incapacidad de soltar, tristeza prolongada.

Función del intestino grueso: Elimina lo que el cuerpo no necesita; colabora con el pulmón en el control de la piel y líquidos corporales. También elimina o purga cuestiones emocionales (soltar, dejar ir, duelo).

Síntomas de desequilibrio del intestino grueso: estreñimiento, diarrea, dolor abdominal, hemorroides, problemas en la piel como eczema o sequedad.

Vesícula Biliar

La vesícula biliar almacena y secreta la bilis, y en la MTC se le atribuye un papel en la toma de decisiones y la valentía.

Emociones: Indecisión, timidez, falta de valor, pero también ira explosiva cuando está desequilibrada.

Función de la vesícula biliar: Regula el flujo de bilis para la digestión; influye en el coraje, la iniciativa y la claridad en la toma de decisiones; conecta con los tendones.

Síntomas de desequilibrio de la vesícula biliar: indigestión, vómitos biliosos, sabor amargo en la boca, dolores de costado, insomnio por pensamientos persistentes, mareos, falta de decisión.

Vejiga

La vejiga almacena y excreta la orina; funciona estrechamente con el riñón.

Emociones: Fatiga mental, miedo, irritabilidad.

Función de la vejiga: Regulación y excreción de los líquidos; relacionada con la fuerza de voluntad y la energía física.

Síntomas de desequilibrio de la vejiga: micción dolorosa, incontinencia, urgencia urinaria, dolor lumbar, cefalea occipital. Urgencia, infecciones urinarias, sensación de presión en la vejiga, también sensibilidad al frío / humedad (en algunas fuentes se menciona que el ambiente húmedo o el frío afectan la vejiga).

Triple Calentador (San Jiao)

El triple calentador no es un órgano físico, sino una función energética que coordina la distribución de líquidos y calor en el cuerpo.

Emociones: Desajuste emocional generalizado, sensación de bloqueo o dispersión.

Función del triple calentador: Divide el cuerpo en tres regiones (superior: corazón y pulmones; medio: bazo y estómago; inferior: riñón, intestinos, vejiga). Regula la temperatura, el agua y la energía.

Síntomas de desequilibrio del triple calentador: edemas, retención de líquidos, trastornos urinarios, problemas digestivos, desajustes en la termorregulación.

Estrategia básica: aunque la medicina china es muy amplia y compleja, con lo aprendido hasta aquí podemos concluir que la estrategia básica es descubrir cual de las fases esta fallando y corregir el equilibrio mediante diversas técnicas que propone la mtc como por ejemplo masajear las partes de tu cuerpo siguiendo la ruta de un meridiano en particular. Otro ejemplo podría ser: si tu tienes síntomas que indican por ejemplo problemas en los pulmones y sabiendo que los pulmones están relacionados al elemento metal y que a este elemento se relacionan el sabor picante, la nariz, el día viernes, la piel, el color blanco, el sentimiento de tristeza, etc. Entonces un posible tratamiento seria consumir algo picante de color blanco en un día viernes o masajear la nariz y la piel mientras se huele algo picante o mirar un muro blanco mientras se rememoran eventos tristes del pasado. En teoría esos tratamientos aumentarían la fase metal en ti y curarían tus pulmones. Otra estrategia sabiendo que "tierra genera al metal" y "fuego inhibe al metal" seria tratar de dilucidar, basándote en las características de tu persona, tu entorno, los eventos en tu vida y sobretodo en tus síntomas si es que tal vez tienes falta del elemento Tierra o un exceso del elemento Fuego. Solo ten cuidado porque aumentando tierra y/o disminuyendo fuego estarás aumentando y/o disminuyendo otros elementos. Así que lo correcto seria primero hacer un análisis profundo de tus síntomas, características personales, eventos del pasado y presente, tu entorno, tu dieta, etc.
Masajear un meridiano en el sentido opuesto al flujo normal de energía es una técnica de la acupuntura y la Medicina Tradicional China (MTC) que se utiliza para sedar o dispersar el exceso de energía (Qi), en contraste con el sentido normal de flujo de qi, que se usa para tonificar o mover el Qi. Se realiza mediante la inserción o la manipulación manual de puntos a lo largo del meridiano, en la dirección opuesta a su recorrido, con el fin de aliviar bloqueos y promover la curación.

¿Cuándo y por qué masajear un meridiano en sentido opuesto?

Sedar el Qi:

Cuando hay un exceso de energía acumulada en un meridiano o punto específico, masajear en sentido contrario al flujo de qi ayuda a dispersar ese Qi en exceso y a sedar la zona.

Aliviar el dolor y los bloqueos:

Un flujo de energía desequilibrado puede causar dolor y otros síntomas. La manipulación en sentido contrario busca movilizar el Qi para que llegue a la zona afectada y rompa el estancamiento.

Cómo realizarlo (principio general)

Identifica el meridiano: La medicina china tiene rutas energéticas (meridianos) que recorren el cuerpo, conectando órganos y puntos específicos. Cada meridiano tiene una dirección de flujo.

Identifica la dirección del flujo: Se debe conocer el recorrido del meridiano que se desea tratar.

Manipulación en sentido opuesto: Al masajear o manipular la aguja en los puntos de acupuntura, se debe hacer en la dirección opuesta al flujo energético natural del meridiano.

Ejemplo con aguja: Si la aguja se inserta para sedar, se puede angular en dirección contraria al flujo de energía y girar en el sentido contrario a las agujas del reloj.

Ejemplo con masaje (Tuina): Se realiza presión manual a lo largo del meridiano en la dirección contraria a su flujo, aplicando movimientos lentos para disolver bloqueos.

Diferencia con la tonificación

Tonificación:

Se utiliza una manipulación (girar o presionar) en el mismo sentido del flujo del Qi o en el sentido de las agujas del reloj para mover la energía y fortalecerla.

Sedación:

Se utiliza una manipulación en el sentido contrario al flujo del Qi o en sentido contrario a las agujas del reloj para dispersar y calmar el exceso de energía.

<u>Relación entre órganos y horarios</u>

El reloj se basa en un período de 24 horas, dividido en 12 intervalos de dos horas, durante los cuales el qi fluye a través de diferentes sistemas de órganos.

- 3–5 AM → Pulmón (Lung)
- 5–7 AM → Intestino Grueso (Large Intestine)
- 7–9 AM → Estómago (Stomach)
- 9–11 AM → Bazo (Spleen)
- 11 AM–1 PM → Corazón (Heart)
- 1–3 PM → Intestino Delgado (Small Intestine)

3–5 PM → Vejiga (Bladder)

5–7 PM → Riñón (Kidney)

7–9 PM → Pericardio (Pericardium)

9–11 PM → Triple Quemador / Triple Calentador (Triple Burner o San Jiao)

11 PM–1 AM → Vesícula Biliar (Gallbladder)

1–3 AM → Hígado (Liver)

Solo recuerda que la MTC es muy útil pero no reemplaza a la medicina occidental, que más que occidental debería llamarse mundial porque se usa en todo el mundo, incluyendo a China.

Usa la MTC más bien para mantener tu salud energética. Recuerda que los órganos zangfu son justamente eso, entidades energéticas ¿Nunca has notado que dos enfermos con la misma enfermedad, los mismos síntomas, los mismos tratamientos, el mismo nivel de cobertura médica y los mismos valores en las variables relacionadas a la salud (cantidad de glóbulos rojos, pulsaciones cardiacas, peso, edad, cantidad de oxígeno en sangre, cantidad de glucosa en sangre, etc) transitan por su enfermedad con un vigor y una tranquilidad diferentes? si lo has notado, la respuesta es que aquel que transita por su enfermedad con más vigor y tranquilidad es porque está energeticamente mejor. Así que usa la MTC para tu salud energética y sírvete de la medicina occidental para tu salud física y también mental.

Por último no esta de más aclarar que lo aprendido en este libro no reemplaza el conocimiento de un profesional en MTC la cual es una disciplina mucho más amplia. Lo que has aprendido aquí no es algo simplemente básico o inicial, yo diría que la información en este libro alcanza un buen nivel de profundidad en conocimientos sobre MTC, pero aún así tómate esta sección como un tutorial de buena higiene energética o un tutorial de primeros auxilios de tu sistema energético corporal y no como un material de estudio orientado a convertirte en un experto en MTC.

-Qigong: el Qigong (también escrito Chi Kung) es una práctica tradicional china que combina movimientos lentos y fluidos, técnicas de respiración profunda y meditación para cultivar y equilibrar la energía vital (Qi) del cuerpo. Se busca armonizar la mente y el cuerpo para promover la salud, la relajación, la concentración y el bienestar general, con raíces en la medicina y filosofía china.

Rutinas de Qigong más populares

Nota importante sobre velocidad de movimiento y respiración: aunque en este libro hay ejercicios que se realizan rápido, el qigong siempre se realiza lentamente. En cuanto a la respiración la regla es: inhalas cuando vas hacia arriba, hacia atrás, a tu izquierda o cuando tomas impulso para dar un golpe o empujón; y exhalas cuando vas hacia abajo, hacia adelante, a tu derecha o cuando ejecutas un movimiento que es un golpe o empujón. Tanto la inhalación como la exhalación deben ser

suaves y lentas aunque algunas fuentes dicen que la respiración en el Yijin Jing debe realizarse de manera rápida y explosiva como cuando un boxeador lanza un golpe, pero otras fuentes dicen lo contrario.

Recuerda algo importante en la mtc: “la intención mueve al qi y el qi mueve a la sangre”. Piensa en el significado de esta frase.

La intención en qigong (también llamada Yi) es la atención enfocada y consciente que dirige la energía (Qi) del cuerpo durante la práctica, buscando equilibrar el cuerpo, la mente y el espíritu para mejorar la salud y la vitalidad. Se considera un componente esencial que permite cultivar el flujo de energía a través de movimientos, respiración y meditación, llevando la práctica de un acto automático a una acción consciente.

¿Qué es la intención (Yi) en qigong?

- Dirección de la energía:
  La palabra china Yi (intención) se refiere a la capacidad de la mente para enfocar la atención y guiar la energía (Qi).
- Conexión mente-energía:
  Donde va la mente, va la energía. Una intención clara y enfocada ayuda a cultivar el Qi, mientras que una mente distraída puede dejar la práctica "vacía".
- Cultivo de la presencia:
  La intención busca una atención plena y continuada durante las prácticas, invitando a una "mente de principiante" incluso en movimientos automáticos.

¿Cómo se aplica la intención en qigong?

- Guiar el movimiento:
  Al realizar los movimientos suaves del qigong, se enfoca la intención en sentir y guiar el flujo de energía en el cuerpo.
- Regulación de la mente y la respiración:
  La práctica se basa en la coordinación del movimiento, la respiración y la atención mental. La intención ayuda a mantener la mente calma y enfocada.
- Un propósito claro:
  Puede ser un objetivo espiritual(mental), atlético o curativo, como desarrollar la tranquilidad, fortalecer el cuerpo para las artes marciales o equilibrar la energía para la salud.

En resumen: La intención es el "cómo" se realiza el qigong, transformando la práctica en una actividad consciente y energética que promueve el equilibrio y el bienestar general.

Nota importante sobre exactitud: no te preocupes por ejecutar los movimientos con excesiva precisión. El qigong no es un ritual mágico, es más bien un conjunto de prácticas y teorías que promueven el mantenimiento y desarrollo de tu sistema energético.

18 ejercicios de salud (Shibashi) serie 1:

Levantando el agua.

Expande tu pecho

Pinta un arcoíris.

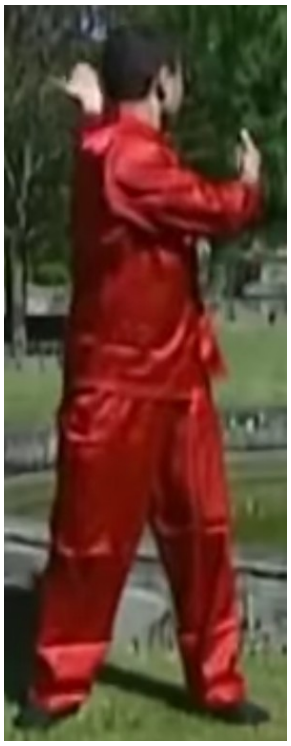
Gira los brazos para separar las nubes.

El pescador lanza la red.

Rema en un bote en medio del lago.

Acariciando el sol.

Gira para mirar la luna (o cargando la luna).



El dragón extiende sus garras.

Manos de nube

Pescar en el mar y mirar al cielo.

PARTE 1

REPETIR VARIAS VECES LA PARTE 1 ANTES DE PASAR A LA PARTE 2.

PARTE 2

Empujar las olas de vuelta al mar.

PARTE 1

REPETIR VARIAS VECES LA PARTE 1 ANTES DE PASAR A LA PARTE 2

PARTE 2

La paloma voladora extiende sus alas.

PARTE 1

REPETIR VARIAS VECES LA PARTE 1 ANTES DE PASAR A LA PARTE 2

PARTE 2

Golpear con los brazos extendidos.

El ganso salvaje volando (o El fénix extiende sus alas).

Ruedas giratorias.

PARTE 1

REPETIR VARIAS VECES LA PARTE 1 ANTES DE PASAR A LA PARTE 2

PARTE 2

Pisar y botar la pelota.

PARTE 1

REPETIR VARIAS VECES LA PARTE 1 ANTES DE PASAR A LA PARTE 2

PARTE 2

PARTE 1 PARTE 2

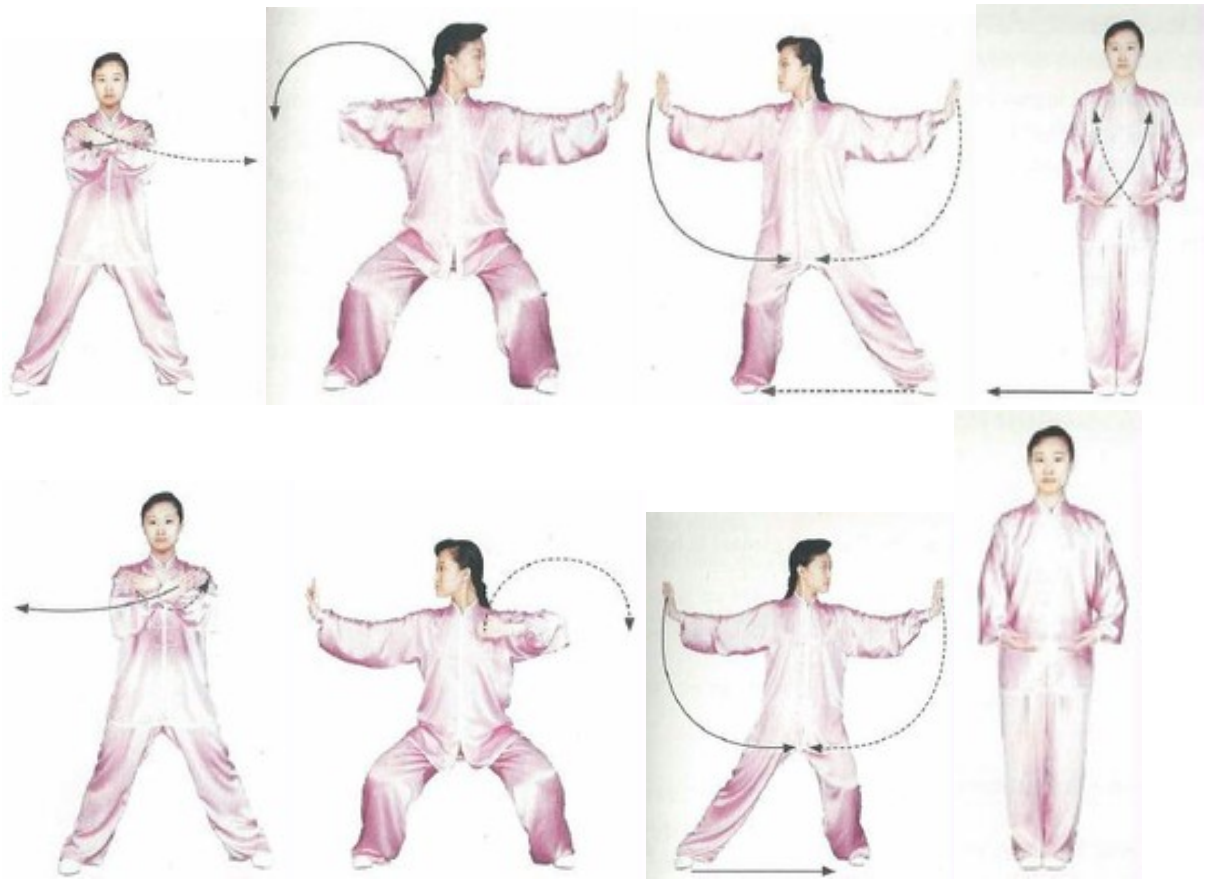
Presionar las palmas con calma.

8 piezas de brocado(ba duan jin):

Preparación

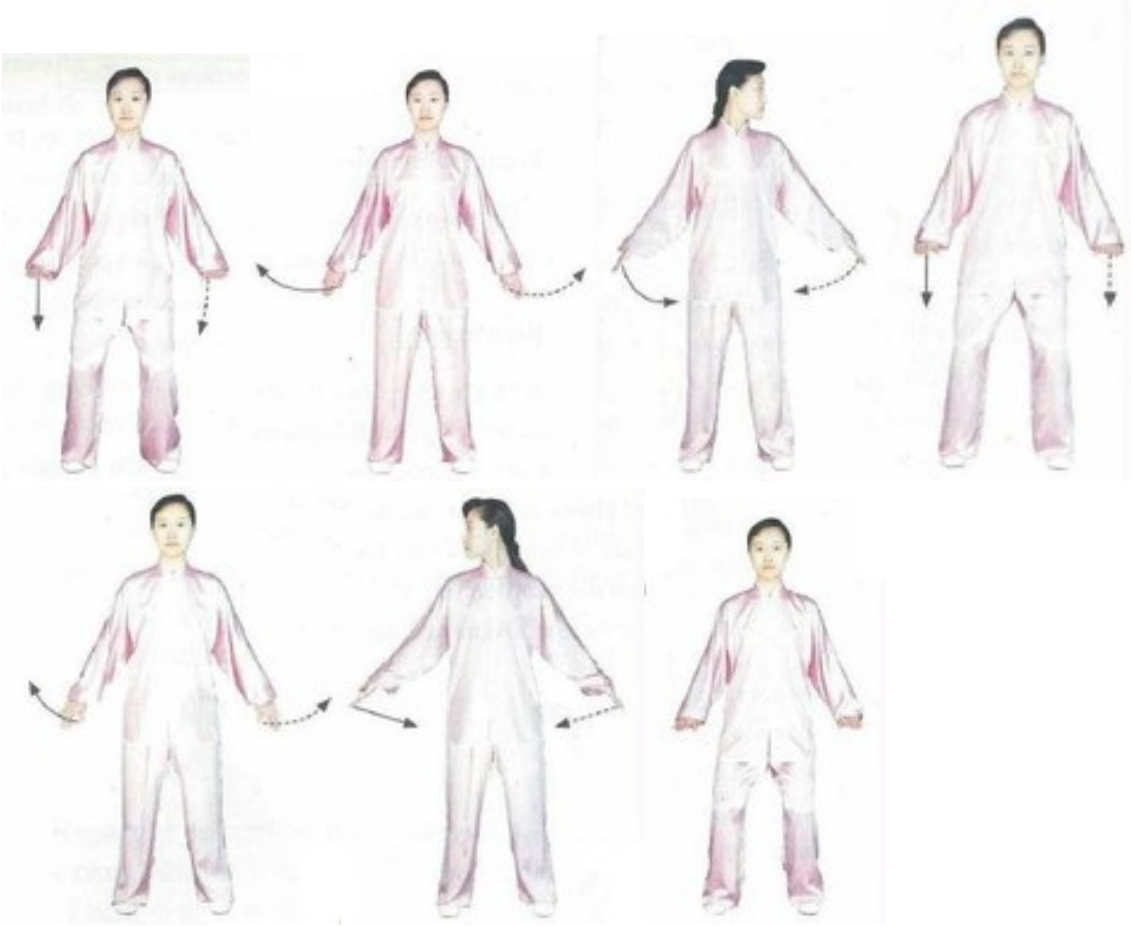
Dos manos sostienen los cielos

Tensando el arco para disparar al halcón



Separar el Cielo y la Tierra

El búho sabio observa(gaze) o mira (look) hacia atrás



Mueve la cabeza y sacude el rabo

Dos manos sostienen los pies para fortalecer los riñones y la cintura

Aprieta los puños y mira con fiereza (o enojo)

Rebotando sobre los dedos de los pies

Postura de cierre

5 animales (wu qin xi):

Preparación

El ascenso del tigre

Tigre abalanzándose

Ciervos resistiendo

Ciervos corriendo

Oso giratorio

Oso balanceándose

Levantamiento de monos (猿提)

Monos recolectando (包包)

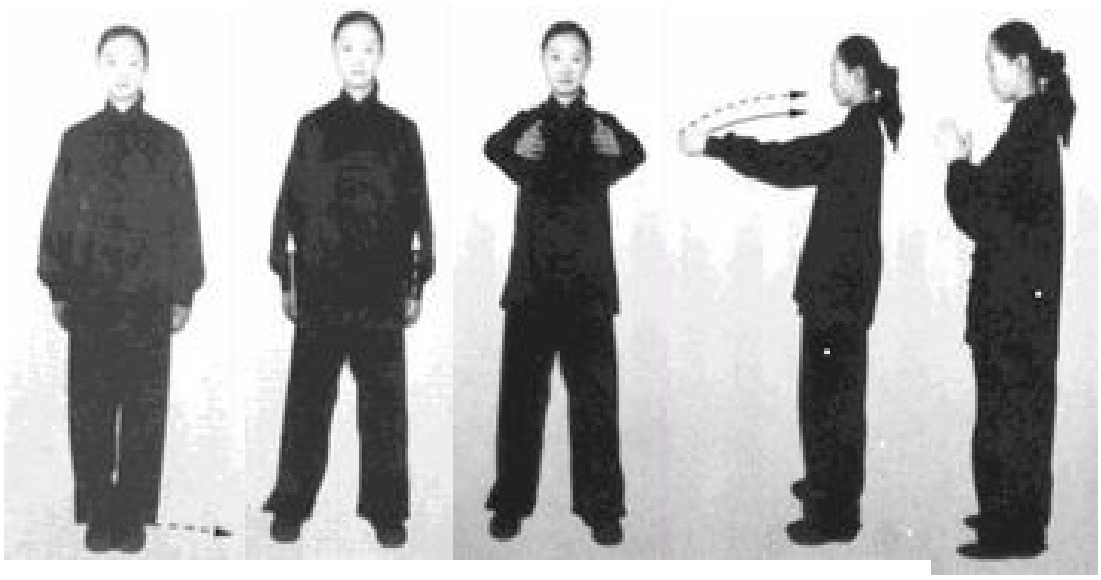
Estiramiento de aves

Pájaro volando

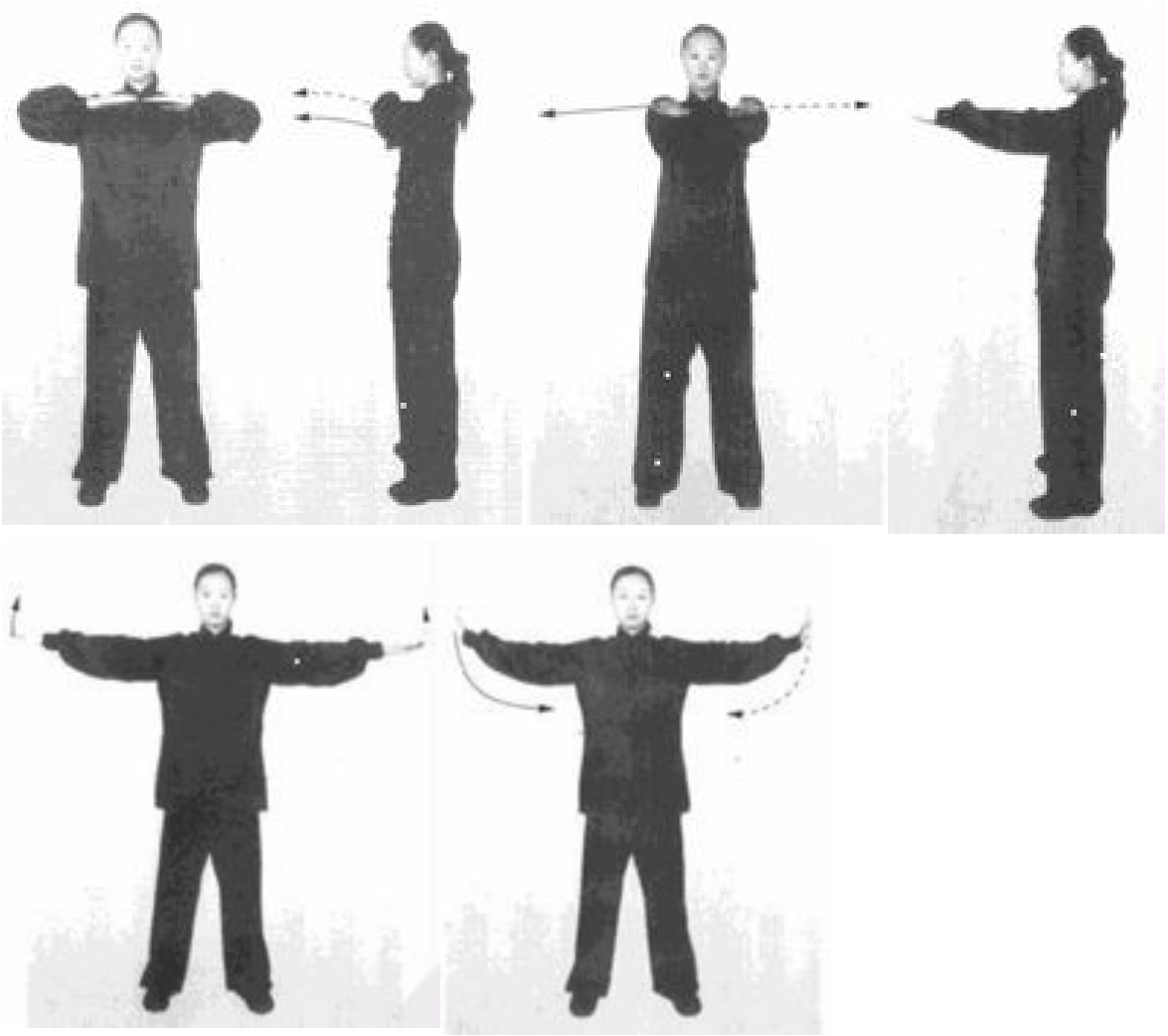
Postura de cierre

Muscle and tendon changing classic o Clásico del cambio de músculos/tendones (Yi yin jing):

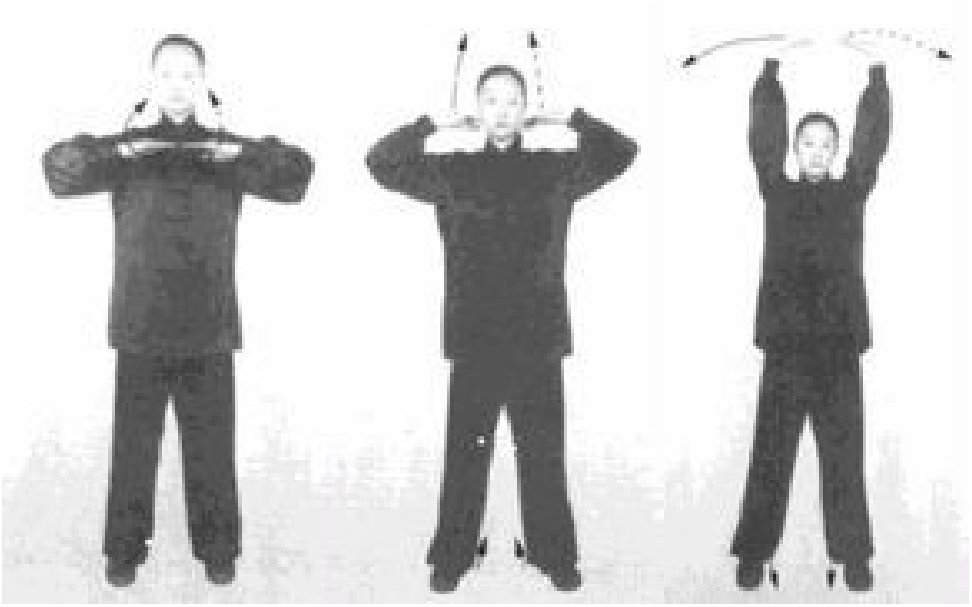
Wei Tuo presentando el mortero 1



Wei Tuo presentando el mortero 2

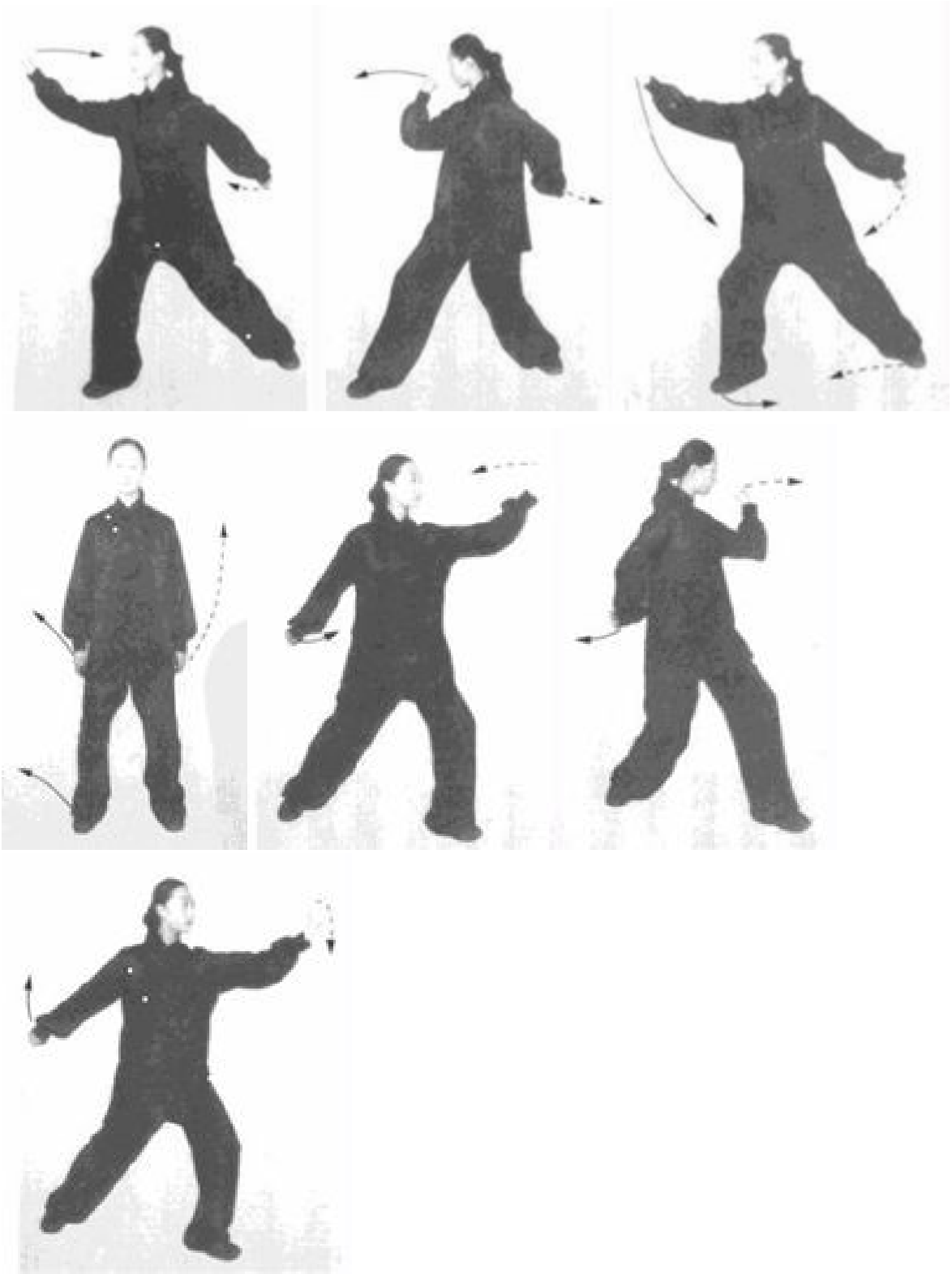


Wei Tuo presentando el mortero 3

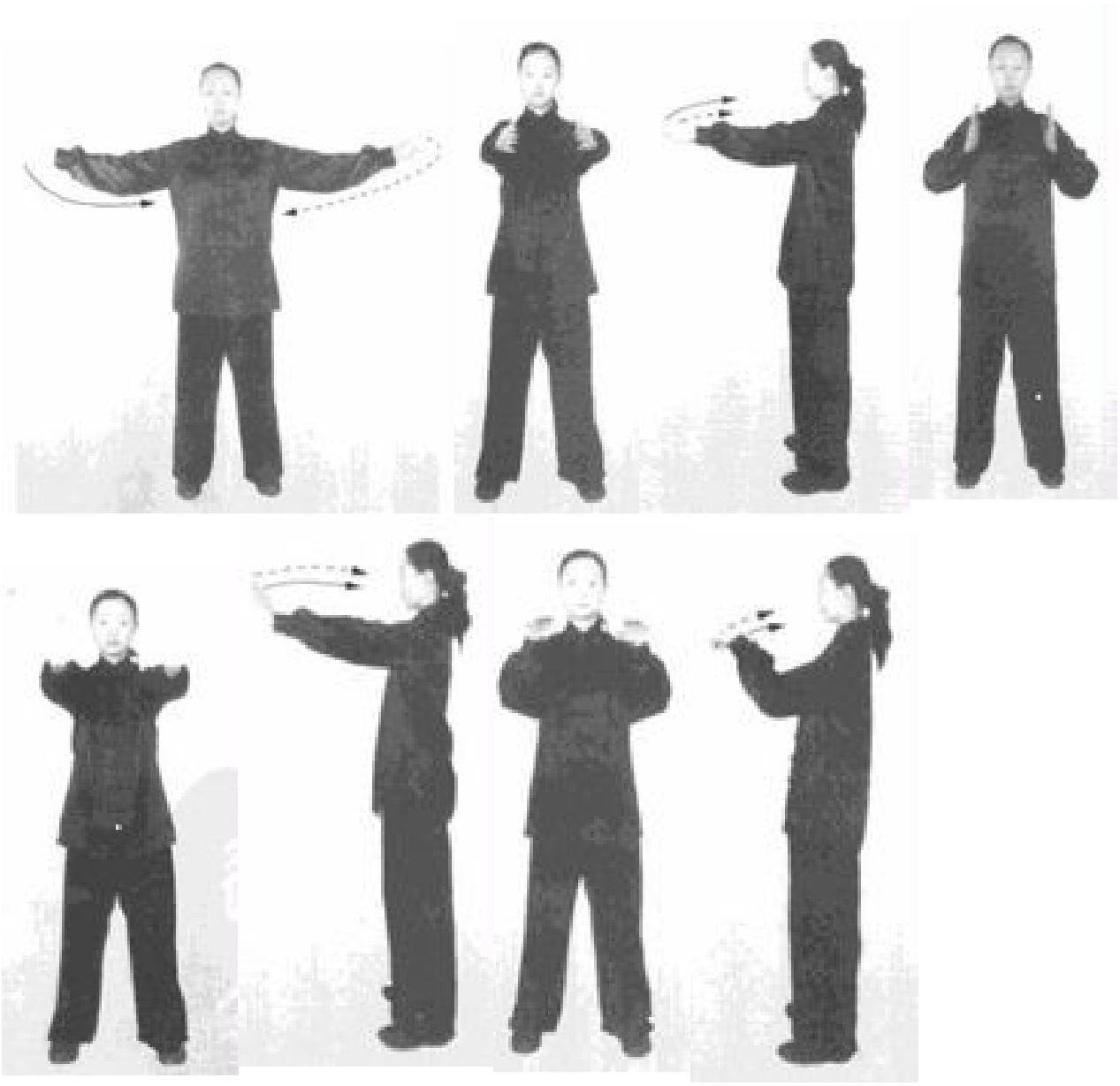


Arrancando(o cosechando) estrellas

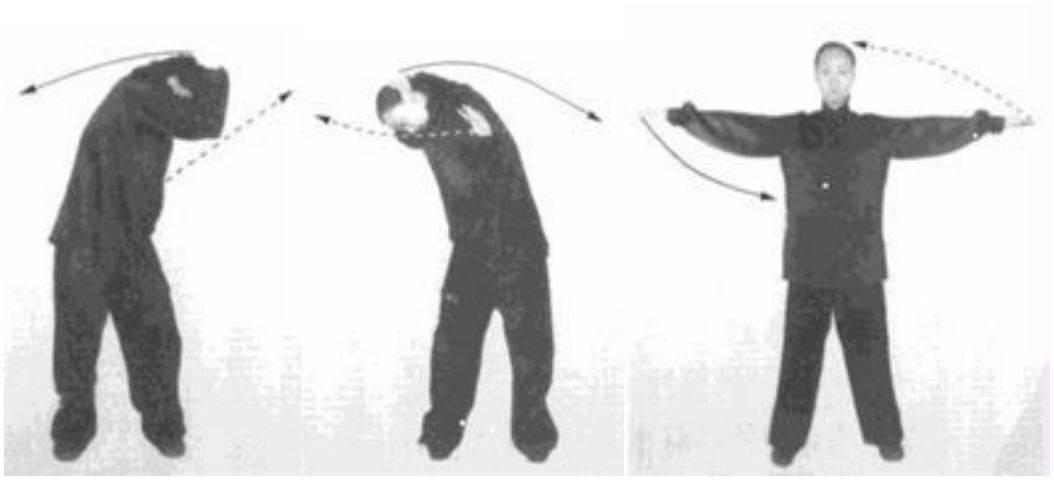
Tirando de nueve vacas por la cola



Mostrando garras y alas extendidas



Nueve fantasmas desenvainando sables



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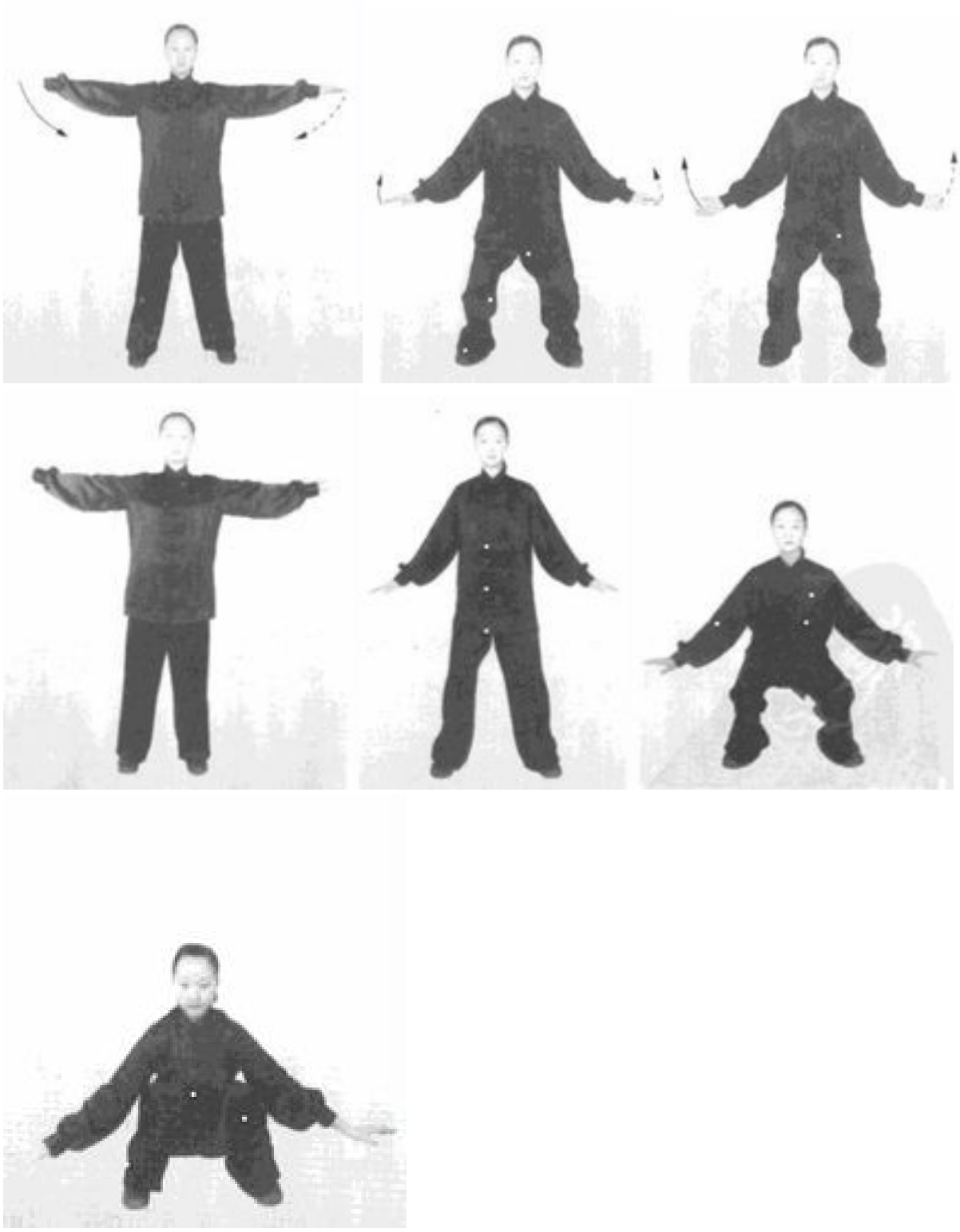

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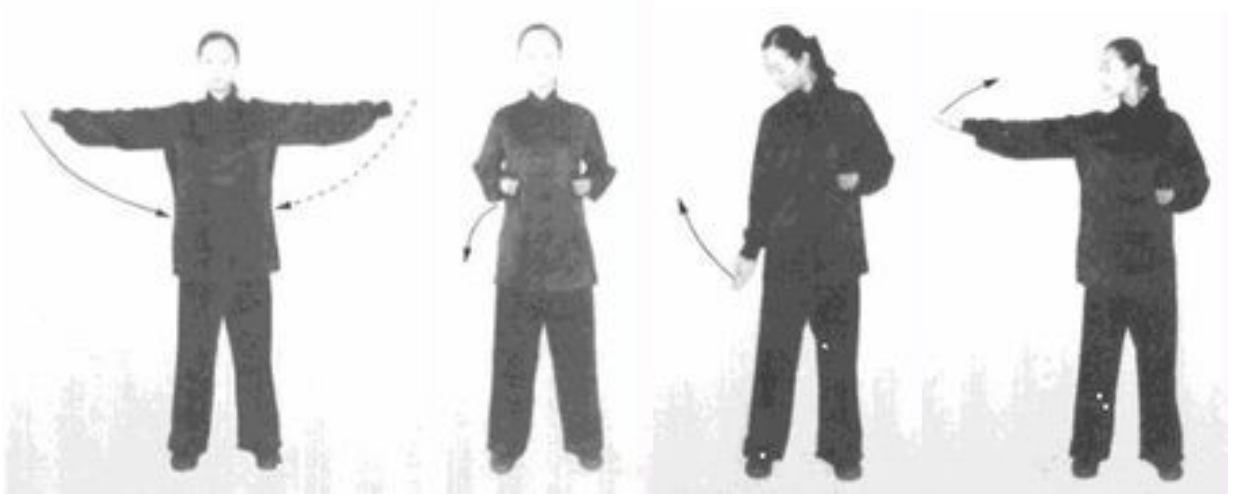
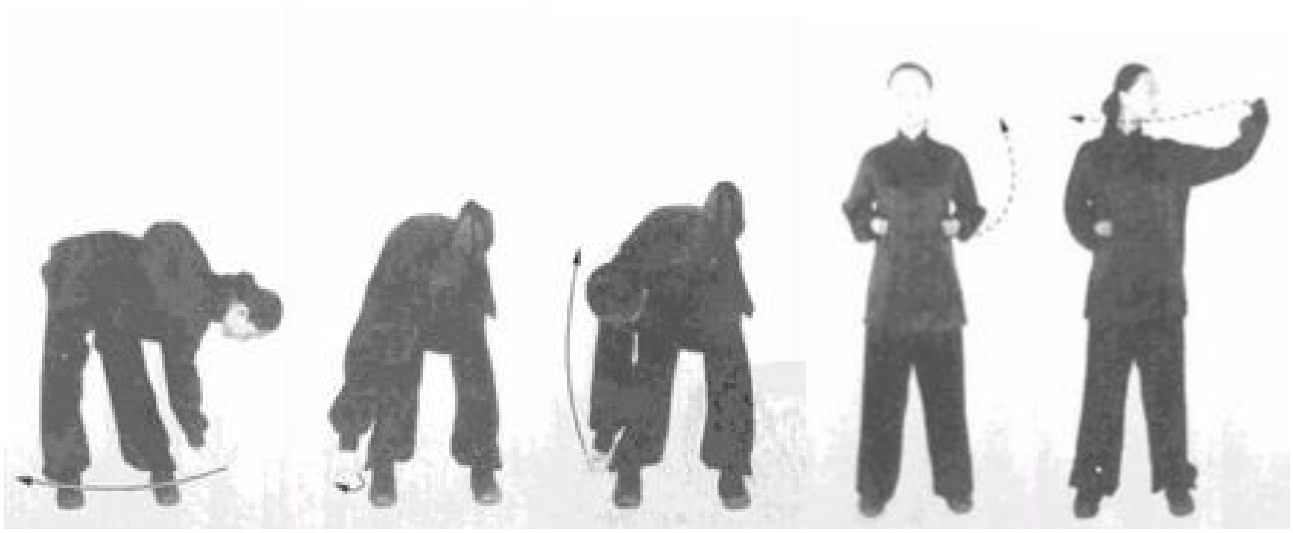
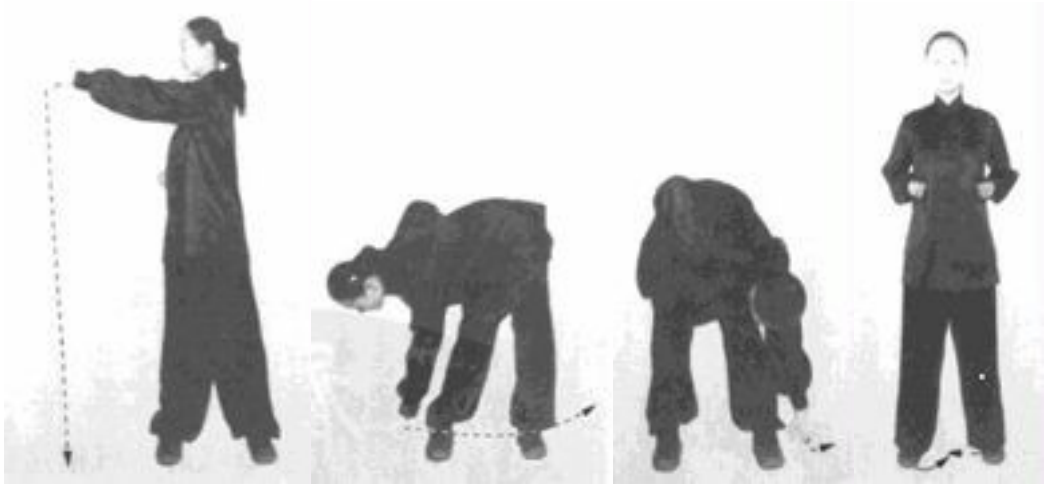
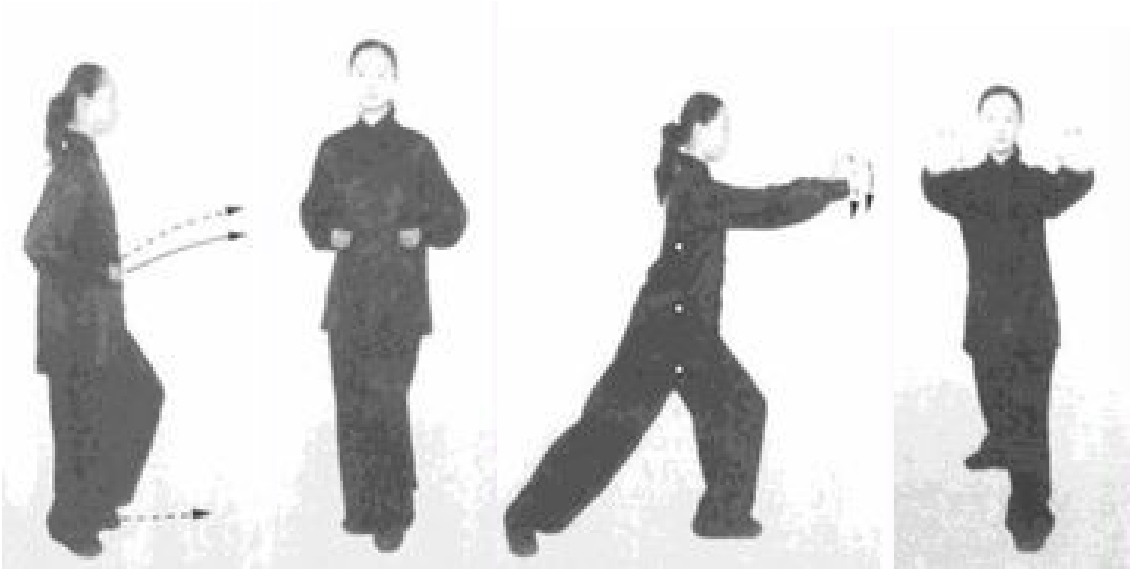
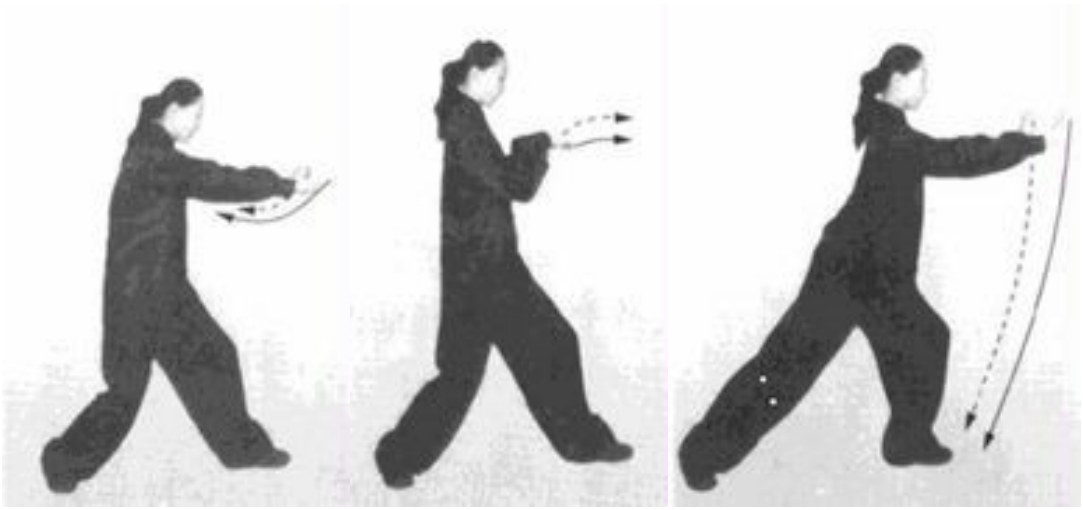


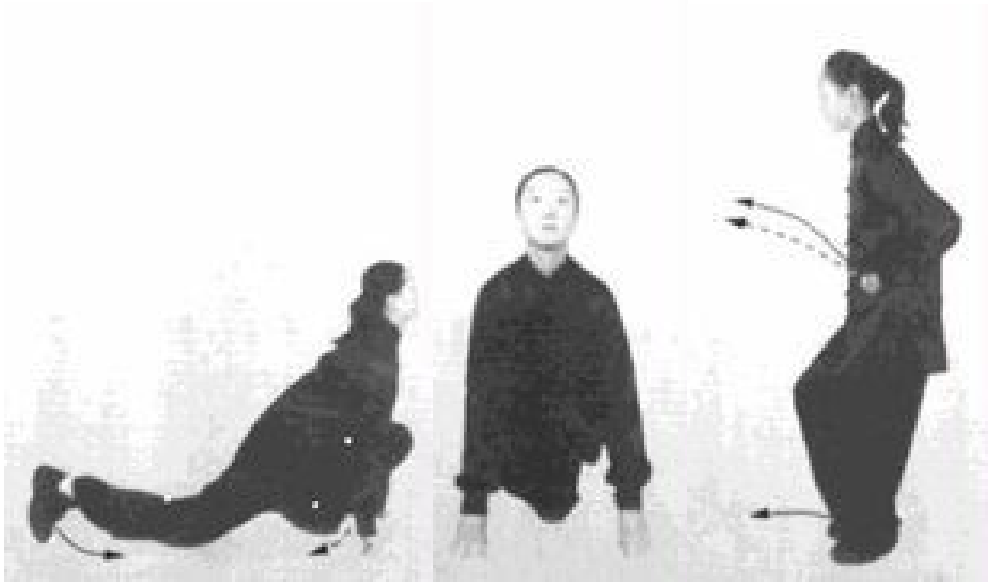


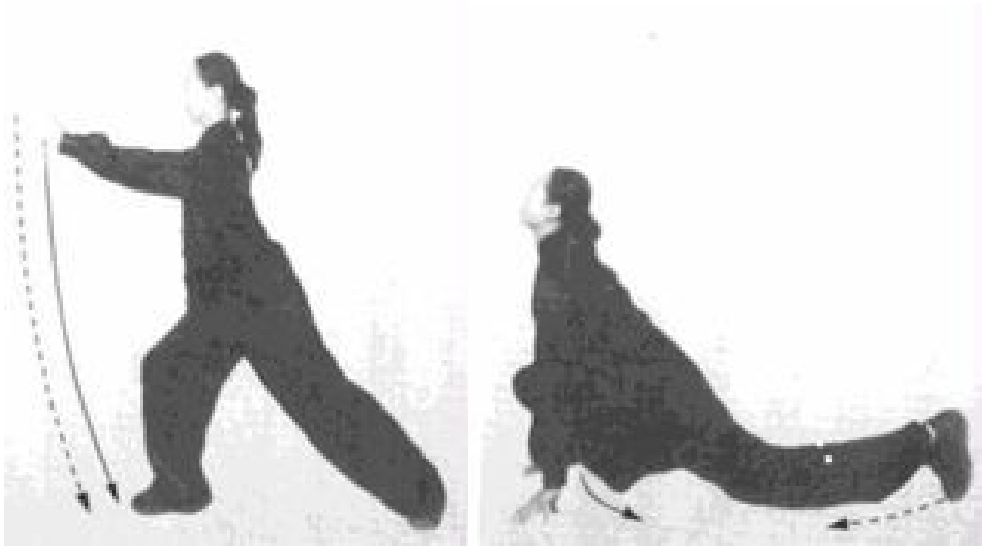


Tigre saltando sobre su presa









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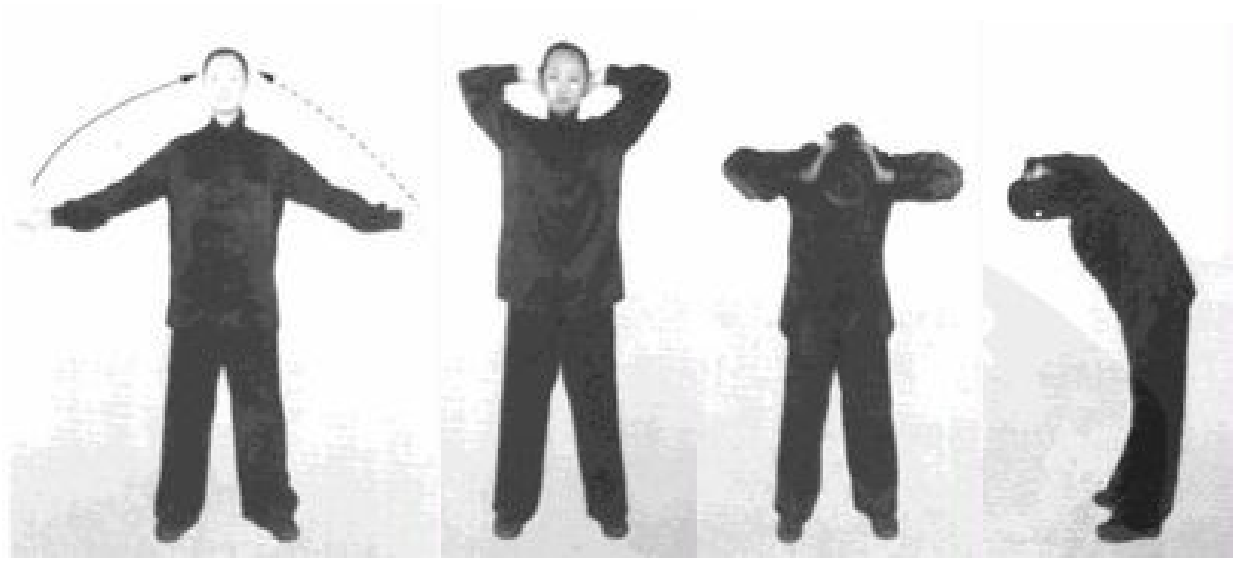

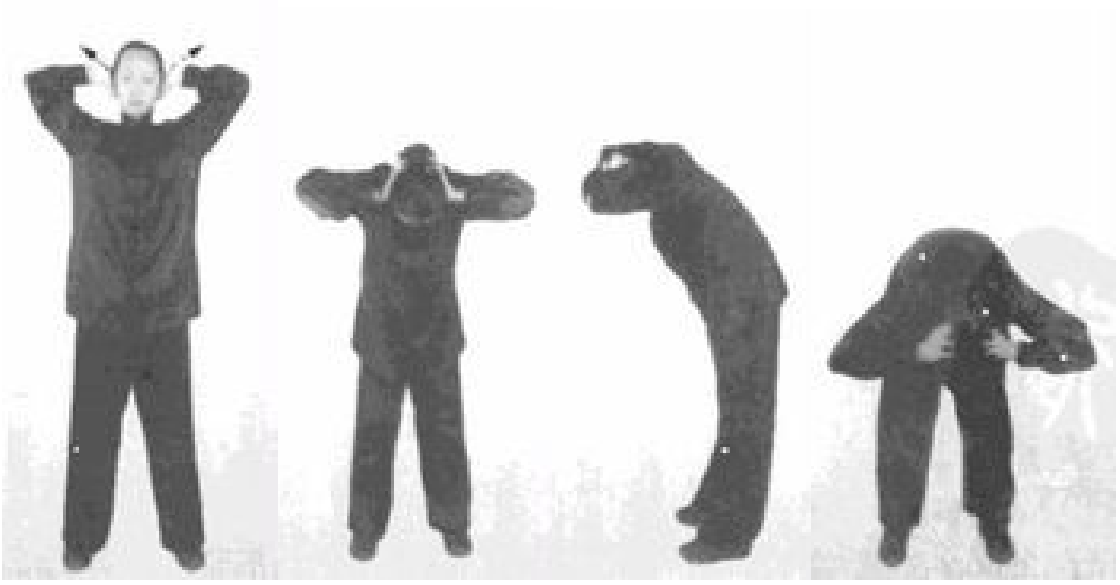

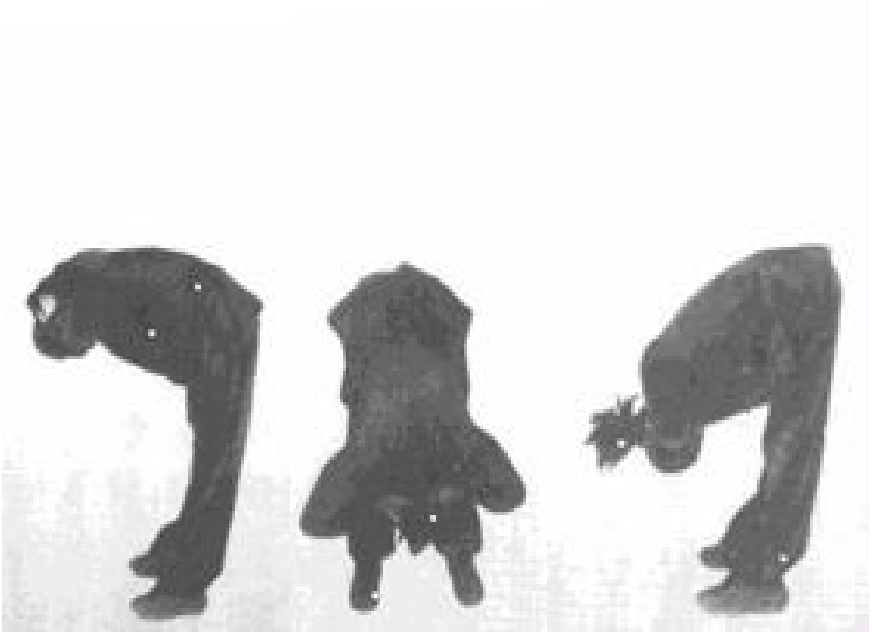

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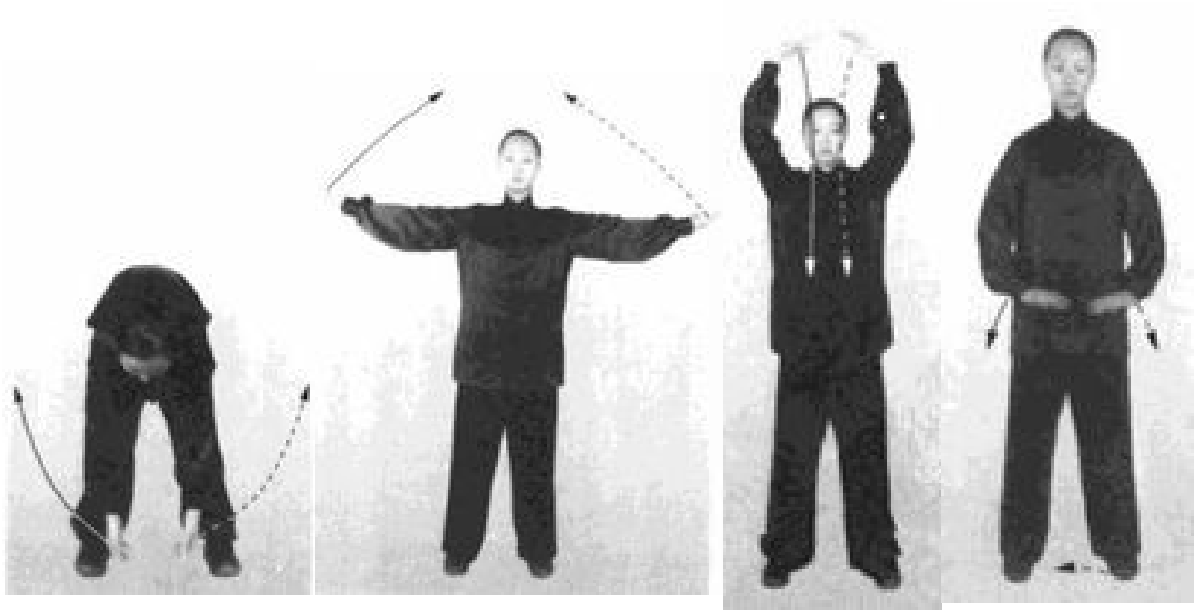
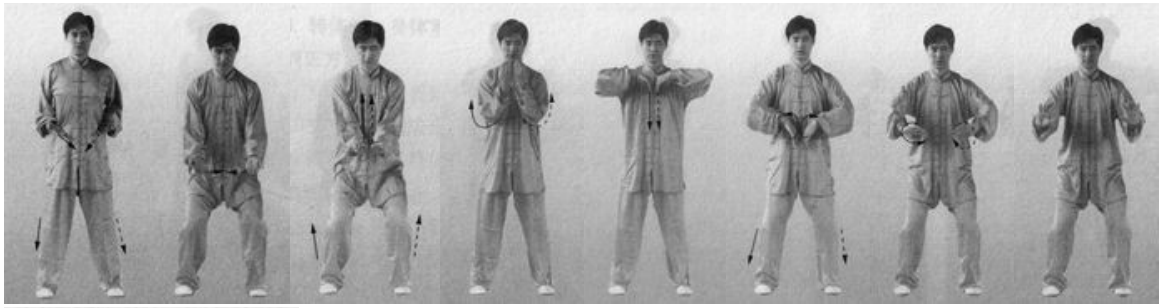


Los seis sonidos curativos *(LIU ZI JUE)*

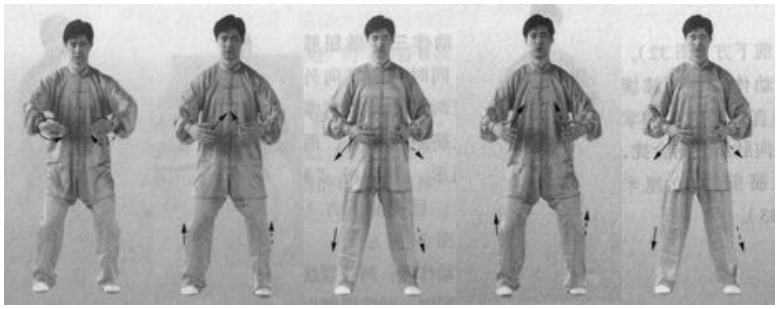
"Recuerda emitir el sonido correspondiente. Esto es una mezcla de meditación en movimiento y meditación por focalización en sonidos(activa)"

El sonido 'hssuu' (**xū 噓**)

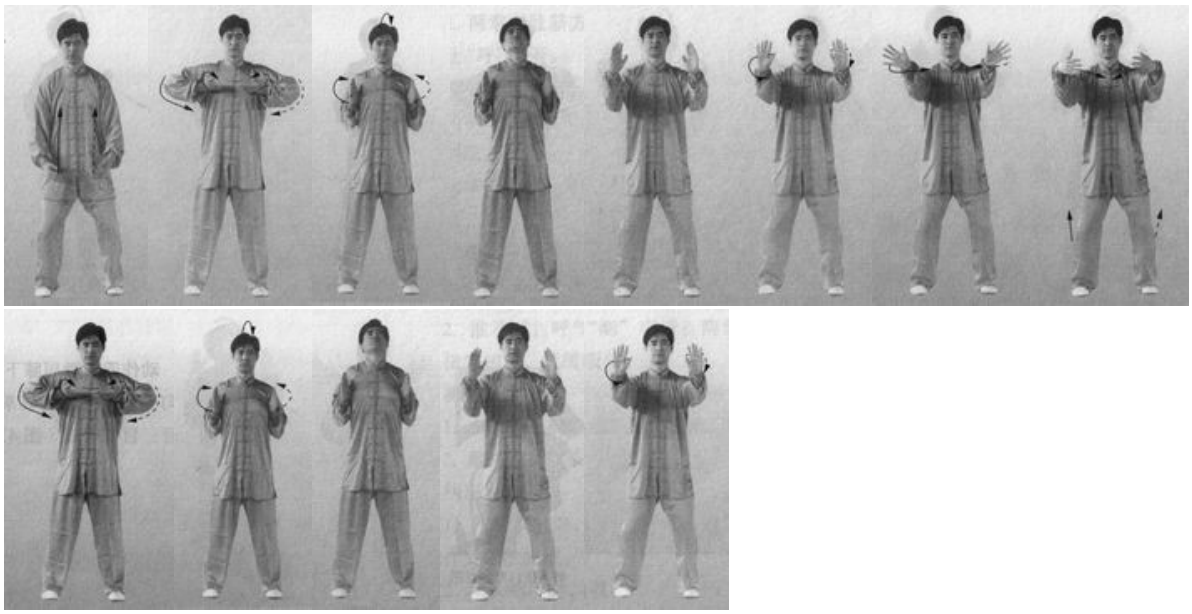
El sonido 'hreu' (**hē 呵**)



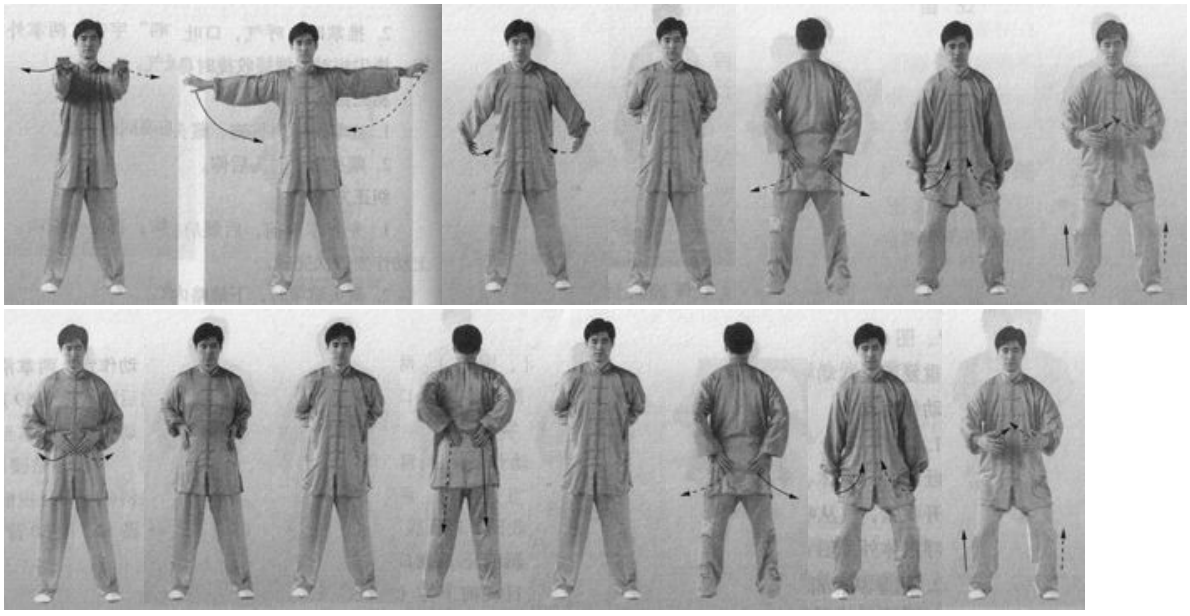
El sonido 'hrou' (**hū 呼**)



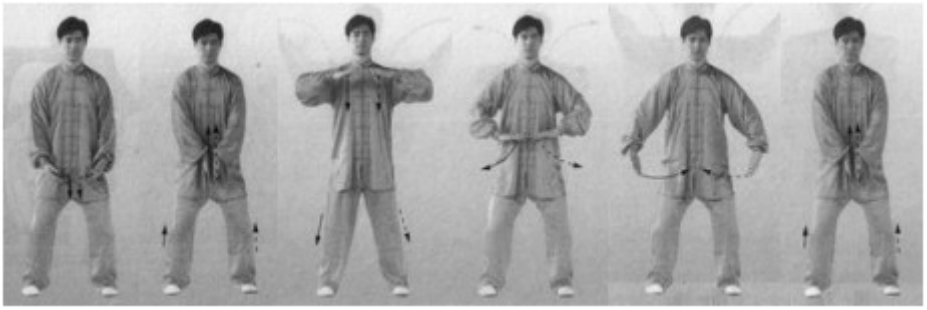
El sonido 'sszzz' (**sī 嘶**)



El sonido 'tchouiii' (**chuī 吹**)



El sonido 'hssiiii' (**xī 嘻**)



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DR. YANG, JWING-MING

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DR. YANG, JWING-MING

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Second Edition—1998

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Romanization of Chinese Words

YMAA Publication Center uses the Pinyin romanization system of Chinese to English. Pinyin is standard in the People's Republic of China, and in several world organizations, including the United Nations. Pinyin, which was introduced in China in the 1950's, replaces the Wade-Giles and Yale systems.

Some common conversions:

Pinyin	Also Spelled As	Pronunciation
Qi	Chi	chē
Qigong	Chi Kung	chē kŭng
Qin Na	Chin Na	chĭn nă
Jin	Jing	jĭn
Gongfu	Kung Fu	göng foo
Taijiquan	Tai Chi Chuan	tī jē chüén

For more information, please refer to *The People's Republic of China: Administrative Atlas, The Reform of the Chinese Written Language,* or a contemporary manual of style.

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About the Author

Yang, Jwing-Ming, Ph.D. 楊俊敏博士

Dr. Yang, Jwing-Ming was born on August 11th, 1946, in Xinzhu Xian (新竹縣), Taiwan (台灣), Republic of China (中華民國). He started his Wushu (武術) (Gongfu or Kung Fu, 功夫) training at the age of fifteen under Shaolin White Crane (Bai He, 少林白鶴) Master Cheng, Gin-Gsao (曾金灶). Master Cheng originally learned Taizuquan (太祖拳) from his grandfather when he was a child. When Master Cheng was fifteen years old, he started learning White Crane from Master Jin, Shao-Feng (金紹峰), and followed him for twenty-three years until Master Jin's death.

In thirteen years of study (1961-1974 A.D.) under Master Cheng, Dr. Yang became an expert in the White Crane Style of Chinese martial arts, which includes both the use of barehands and of various weapons such as saber, staff, spear, trident, two short rods, and many other weapons. With the same master he also studied White Crane Qigong (氣功), Qin Na (or Chin Na, 擒拿), Tui Na (推拿) and Dian Xue massages (點穴按摩), and herbal treatment.

At the age of sixteen, Dr. Yang began the study of Yang Style Taijiquan (楊氏太極拳) under Master Kao Tao (高濤). After learning from Master Kao, Dr. Yang continued his study and research of Taijiquan in Taipei (台北) with several masters and senior practitioners such as Master Li, Mao-Ching (李茂清) and Mr. Wilson Chen (陳威伸). Master Li learned his Taijiquan from the well-known Master Han, Ching-Tang (韓慶堂), and Mr. Chen learned his Taijiquan from Master Zhang, Xiang-San (張祥三). Dr. Yang has mastered the Taiji barehand sequence, pushing hands, the two-man fighting sequence, Taiji sword, Taiji saber, and Taiji Qigong.

When Dr. Yang was eighteen years old he entered Tamkang College (淡江學院) in Taipei Xian to study Physics. In college he began the study of traditional Shaolin Long Fist (Changquan or Chang Chuan, 少林長拳) with Master Li, Mao-Ching at the Tamkang College Guoshu Club (淡江國術社)(1964-1968 A.D.), and eventually became an assistant instructor under Master Li. In 1971, he completed his M.S. degree in Physics at the National Taiwan University (台灣大學), and then served in the Chinese Air Force from 1971 to 1972. In the service, Dr. Yang taught Physics at the Junior Academy of the Chinese Air Force (空軍幼校) while also teaching Wushu. After being honorably discharged in 1972, he returned to Tamkang College to teach Physics and resumed study under Master Li, Mao-Ching. From Master Li, Dr. Yang learned Northern Style

Wushu, which includes both barehand (especially kicking) techniques and numerous weapons.

In 1974, Dr. Yang came to the United States to study Mechanical Engineering at Purdue University. At the request of a few students, Dr. Yang began to teach Gongfu (Kung Fu), which resulted in the foundation of the Purdue University Chinese Kung Fu Research Club in the spring of 1975. While at Purdue, Dr. Yang also taught college-credited courses in Taijiquan. In May of 1978, he was awarded a Ph.D. in Mechanical Engineering by Purdue.

In 1980, Dr. Yang moved to Houston to work for Texas Instruments. While in Houston, he founded Yang's Shaolin Kung Fu Academy, which was eventually taken over by his disciple, Mr. Jeffery Bolt, after Dr. Yang moved to Boston in 1982. Dr. Yang founded Yang's Martial Arts Academy (YMAA) in Boston on October 1, 1982.

In January of 1984, he gave up his engineering career to devote more time to research, writing, and teaching. In March of 1986, he purchased property in the Jamaica Plain area of Boston to be used as the headquarters of the new organization, Yang's Martial Arts Association. The organization has continued to expand, and, on July 1st 1989, YMAA became just one division of Yang's Oriental Arts Association, Inc. (YOAA, Inc.).

In summary, Dr. Yang has been involved in Chinese Wushu since 1961. During this time, he has spent thirteen years learning Shaolin White Crane (Bai He), Shaolin Long Fist (Changquan), and Taijiquan. Dr. Yang has more than twenty-eight years of instructional experience: seven years in Taiwan, five years at Purdue University, two years in Houston, Texas, and fourteen years in Boston, Massachusetts.

In addition, Dr. Yang has been invited to offer seminars around the world to share his knowledge of Chinese martial arts and Qigong. The countries he has visited include Canada, Mexico, France, Italy, Poland, England, Ireland, Portugal, Switzerland, Germany, Hungary, Spain, Holland, Latvia, South Africa, and Saudi Arabia.

Since 1986, YMAA has become an international organization, and currently has thirty schools in the following countries: Poland, Portugal, France, Italy, Holland, Hungary, South Africa, the United Kingdom, Canada, and the United States. Many of Dr. Yang's books and videotapes have been translated into French, Italian, Spanish, Polish, Czech, Bulgarian, Russian, and Hungarian.

Dr. Yang has published twenty-one other volumes on the martial arts and Qigong:

1. *Shaolin Chin Na;* Unique Publications, Inc., 1980.
2. *Shaolin Long Fist Kung Fu;* Unique Publications, Inc., 1981.
3. *Yang Style Tai Chi Chuan;* Unique Publications, Inc., 1981.

4. *Introduction to Ancient Chinese Weapons;* Unique Publications, Inc., 1985
5. *Qigong for Health & Martial Arts;* YMAA Publication Center, 1985.
6. *Northern Shaolin Sword;* YMAA Publication Center, 1985.
7. *Tai Chi Theory and Martial Power;* YMAA Publication Center, 1986.
8. *Tai Chi Chuan Martial Applications,* YMAA Publication Center, 1986.
9. *Analysis of Shaolin Chin Na;* YMAA Publication Center, 1987.
10. *Eight Simple Qigong Exercises for Health;* YMAA Publication Center, 1988.
11. *The Root of Chinese Qigong—Secrets for Health, Longevity, & Enlightenment* ; YMAA Publication Center, 1989.
12. *Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung—The Secret of Youth;* YMAA Publication Center, 1989.
13. *Hsing Yi Chuan—Theory and Applications;* YMAA Publication Center, 1990.
14. *The Essence of Tai Chi Chi Kung—Health and Martial Arts;* YMAA Publication Center, 1990.
15. *Arthritis—The Chinese Way of Healing & Prevention;* YMAA Publication Center, 1991.
16. *Chinese Qigong Massage—General Massage;* YMAA Publication Center, 1992.
17. *How to Defend Yourself;* YMAA Publication Center, 1992.
18. *Baguazhang—Emei Baguazhang;* YMAA Publication Center, 1994.
19. *Comprehensive Applications of Shaolin Chin Na—The Practical Defense of Chinese Seizing Arts;* YMAA Publication Center, 1995.
20. *Taiji Chin Na—The Seizing Art of Taijiquan;* YMAA Publication Center, 1995.
21. *The Essence of Shaolin White Crane;* YMAA Publication Center, 1996.
22. *Back Pain—Chinese Qigong for Healing and Prevention;* YMAA Publication Center, 1997.

Dr. Yang has also produced the following videotapes:

1. *Yang Style Tai Chi Chuan and Its Applications;* YMAA Publication Center, 1984.
2. *Shaolin Long Fist Kung Fu—Lien Bu Chuan and Its Applications;* YMAA Publication Center, 1985.
3. *Shaolin Long Fist Kung Fu—Gung Li Chuan and Its Applications;* YMAA Publication Center, 1986.
4. *Analysis of Shaolin Chin Na;* YMAA Publication Center, 1987.

5. *Eight Simple Qigong Exercises for Health—The Eight Pieces of Brocade;* YMAA Publication Center, 1987.
6. *Chi Kung for Tai Chi Chuan;* YMAA Publication Center, 1990.
7. *Arthritis—The Chinese Way of Healing and Prevention;* YMAA Publication Center, 1991.
8. *Qigong Massage—Self Massage;* YMAA Publication Center, 1992.
9. *Qigong Massage—With a Partner;* YMAA Publication Center, 1992.
10. *Defend Yourself 1—Unarmed Attack;* YMAA Publication Center, 1992.
11. *Defend Yourself 2—Knife Attack;* YMAA Publication Center, 1992.
12. *Comprehensive Applications of Shaolin Chin Na 1;* YMAA Publication Center, 1995.
13. *Comprehensive Applications of Shaolin Chin Na 2;* YMAA Publication Center, 1995.
14. *Shaolin Long Fist Kung Fu—Yi Lu Mai Fu & Er Lu Mai Fu;* YMAA Publication Center, 1995.
15. *Shaolin Long Fist Kung Fu—Shi Zi Tang;* YMAA Publication Center, 1995.
16. *Taiji Chin Na;* YMAA Publication Center, 1995.
17. *Emei Baguazhang—1; Basic Training, Qigong, Eight Palms, and Applications;* YMAA Publication Center, 1995.
18. *Emei Baguazhang—2; Swimming Body Baguazhang and Its Applications;* YMAA Publication Center, 1995.
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21. *24 and 48 Simplified Taijiquan;* YMAA Publication Center, 1995.
22. *White Crane Hard Qigong;* YMAA Publication Center, 1997.
23. *White Crane Soft Qigong;* YMAA Publication Center, 1997.
24. *Xiao Hu Yan—Intermediate Level Long Fist Sequence;* YMAA Publication Center, 1997.
25. *Back Pain—Chinese Qigong for Healing and Prevention;* YMAA Publication Center, 1997.

Foreword

Qigong and martial arts training are closely related. Anyone who studies martial arts should study Qigong, because without a good healthy body, how can you consider self defense?

In the past in China, there were no Western sports like football, basketball, swimming, or running. If parents wanted their children to be healthy and do some physical exercise, martial arts training was one of the only ways. However, martial arts training is not just training for fighting. The first step is to train the person to be healthy, through internal training. This training deals with the Qi and is very different from Western exercises, which are only physical and external.

The concept of Qi is at the foundation of all Chinese cultural skills. Every kind of skill is related to Qi. When a person says you have good Qi, it could mean your spirit, your energy, or that you are strong and healthy. But if they say your Qi has gone, then so has your spirit and energy and your body will be weak and tired. Therefore, Qi is very important.

Dr. Yang, Jwing-Ming has an enormous amount of knowledge of Western science and Chinese cultural skills. He is famous throughout the Qigong and martial arts world. Anybody who seriously studies martial arts or Qigong has heard his name, seen his articles, or read his books.

For many years he has worked hard to promote Chinese martial arts and Qigong and brought his vast knowledge and experience of traditional Chinese skills to the West. He has a lot to offer, and it is very good to see this book in its second edition. This is an excellent opportunity for readers to benefit a great deal.

Michael Tse

Born in Hong Kong, Michael Tse has spent the last twenty years training with some of the most famous teachers in Hong Kong and China, including the famous Dayan Qigong master Yang Meijun, and Yip Chun, the eldest son of Yip Man. He also the director of the Tse Qigong Center in the United Kingdom, and publisher of the UK's Qi Magazine.

Preface

First Edition

"Gongfu" (Kung Fu, 功夫) in Chinese means an achievement or activity that requires time, energy, and patience. Qigong (Chi Kung, 氣功)(pronounced chee goong) means the Gongfu of internal energy circulation. Qi (氣) has been known for more than a decade by the Western world, but it remains a mysterious concept to most Westerners, and even to many Qigong practitioners. Many people have experienced health benefits from Qigong, although very few of them really understand the principles or theory behind it, the relationship between Qigong and acupuncture, or the connection between Qigong and the martial arts. The author hopes that this volume, which specializes in Qigong, will help to dispel the mystery and thus benefit more people.

In this book, the first chapter will explain the general concept of Qigong, its history, and its relationship to health and the martial arts. The second chapter will introduce Wai Dan (external elixir, 外丹) techniques to promote external/internal local Qi circulation. The history of the creator of Shaolin Wai Dan, Da Mo (達磨), and the book he wrote on the subject, the *Yi Jin Jing* (易筋經), will also be discussed. The third chapter will present primary Qigong training called Nei Dan (internal elixir, 內丹), or internal/internal Dan Tian Qi (丹田氣) circulation, which was developed by the Daoists and Buddhists. The fourth chapter will explain the use of Qigong to improve and maintain health. And finally, the fifth chapter will discuss in general the application of Qigong to the martial arts. An additional volume will be necessary to cover the principles and methods of training in detail. The author hopes to be able to do this in the near future. Those who wish further information are referred to the author's books *Yang Style Tai Chi Chuan* for specifics on that system, and to *Shaolin Chin Na* for information on cavity press.

Dr. Yang, Jwing-Ming
Boston, 1985

Second Edition

Since the first edition of this book was published in 1985, more than thirty-five thousand copies have been sold. This surprised me, because the concept of Qigong is still new to most Westerners. The concept of Chinese Qigong was first introduced to America through acupuncture, when President Nixon visited mainland China in 1973. Nixon's visit accelerated the cultural exchange between the East and the West, and one of the goals of this exchange is the promotion of world harmony through mutual understanding.

During this exciting era, the mission of my life has been to translate traditional Chinese documents into English to expedite this cultural exchange. In addition to translating these documents, I also include my thirty-five years of personal experience in Qigong. This book was my first of this effort.

This book contains basic, fundamental information which is very useful for Qigong beginners. In addition, to those martial artists who are interested in knowing about the internal side of martial arts training, this book can be considered a key to the entrance of the martial arts Qigong garden. Since 1985, I have written other Qigong and Chinese martial arts books. Many are related to Qigong for health, longevity, and spiritual enlightenment. These are:

- *Eight Simple Qigong Exercises for Health*
- *The Root of Chinese Qigong—Secrets for Health, Longevity, & Enlightenment*
- *Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung—The Secret of Youth*
- *The Essence of Taiji Qigong—The Internal Foundation of Taijiquan*
- *Arthritis—The Chinese Way of Healing & Prevention*
- *Chinese Qigong Massage—General Massage*
- *The Essence of Shaolin White Crane*
- *Back Pain—Chinese Qigong for Healing and Prevention*

After reading this book, if you are interested in further exploring this Qigong garden, you should not hesitate to read the above books. For health and healing Qigong exercises, videotapes are also available. The books and the videotapes are an easy way to learn self-healing. Today, Qigong is recognized as one of the most effective alternative (or complimentary) medicines. I believe that Qigong will become the major force in prevention and healing in the next two decades.

In the new edition of this book, a few changes have been made. First, all the Chinese has been changed to Pinyin, which is now the most popular romanization system in Western society. Second, portions of the content have been

updated. Third, the typesetting has been improved to make the book easier to read, and new photographs have replaced the old. Finally, a glossary of Chinese terms and an index have been included.

I hope this book will lead you to further Qigong study and practice. I also hope that all qualified Qigong teachers and researchers will share their understanding and experience with open, scientific and logical minds. Only then can we expect to see the bright future of Qigong study and development.

Dr. Yang, Jwing-Ming
Boston, 1997

Chapter 1

Introduction

介紹

1-1. General Introduction

Qigong (氣功), also called Nei Gong (Internal Gongfu, 內功), is a practice that has been used by the Chinese people for thousands of years—both to improve and maintain their health and to develop greater power for the martial arts. Gong (功) means work in Chinese, and Qi (氣) is the energy that circulates within the body, so Qigong means the cultivation of the body's energy to increase and control its circulation.

Although it has been widely practiced for a very long time, many people are confused about Qigong, even in China, and many doubt the possibility of internal energy development, or even the existence of Qi. There are several reasons for this:

1. Until as recently as fifty years ago, most Qigong experts would only teach family members or trusted students, so Qigong knowledge was not widespread.
2. Many of the techniques were developed and cultivated by Buddhist or Daoist monks who would not spread their teachings outside their own temples.
3. Because most people were ignorant of Qigong, it was superstitiously regarded as magic.
4. Lastly, some people learned incorrect methods and experienced no effects from the training, or even injured themselves. This resulted in people either being scornful or fearful of Qigong.

You should understand that Qigong has a scientific foundation and theory. It is part of the body of Chinese medicine with a history that goes back thousands of years. The most important books describing Qi and its actions are the *Qi Hua Lun* (*Theory of Qi Variations,* 氣化論), which explains the relationship between Qi and nature, and the *Jing Luo Lun* (*Theory of Qi Channels and Branches,* 經絡論), which describes Qi circulation throughout the human body. ("Jing," 經 means primary Qi channel or meridian. "Luo," 絡 refers to the subchannels that branch out from them). A channel, or meridian, is a major connector of the internal organs with the rest of the body. These channels frequently are co-located with

major nerves or arteries, but the correspondence is not complete, and it seems that they are neither nerves nor blood vessels, but simply the main routes for Qi. There are twelve main channels and two major vessels (Mai, 脈) in the body. Along these channels are found the "cavities" (Xue, 穴), sometimes known as acupuncture points, which can be used to stimulate the entire Qi system.

Qigong is also based upon the theory of Yin (陰) and Yang (陽), which describes the relationship of complementary qualities such as soft and hard, female and male, dark and light, or slow and fast. According to Yin/Yang theory, nature strives for harmony, so that all things are neutral or balanced. Since people are part of nature, they should also strive for balance.

Included in Yin/Yang theory is the theory of the five elements or phases. The five elements are Jin (metal, 金), Mu (wood, 木), Shui (water, 水), Huo (fire, 火), and Tu (earth, 土). These elements are somewhat different from the old European elements of fire, air, water, earth. Again, because people are part of nature, they participate in and are affected by the interplay of the elements.

According to Chinese medicine, there are two ways to study health and illness. The first way is externally, called "Wai Xiang Jie Pou" (外象解剖). The second is internally, called "Nei Shi Gongfu" (內視功夫). Wai Xiang Jie Pou is a way to understand the human body by dissection or by acting physically on the body and observing the results, as in modern laboratory experiments. In Nei Shi Gongfu the researcher learns by introspection. He observes his own body and sensations and develops medical knowledge this way.

The Western world has specialized almost exclusively in Wai Xiang (外象) and has viewed Nei Shi (內視) as "unscientific," although in recent years this attitude has been changing among the general populace, if not within the medical profession.

Nei Shi Gongfu developed from observations of the correspondence between changes in nature and the way people felt, and the discovery of Qi variations. "Nature" here includes periodic cycles (Tian Shi, 天時) such as time of day, the seasons, air pressure, wind direction, and humidity. It also includes geographical features (Di Li, 地理) such as altitude, distance from the equator, and distance from large bodies of water, such as an ocean or a lake. These empirical observations led to the conclusion that Qi circulation is related to nature, and led to a search for ways for people to harmonize with natural variations.

In addition, Qi was also observed to be closely related to human affairs (Ren Shi, 人事). This includes the relationship of Qi to sound, emotion, and food. Because Qi flow is controlled by the brain, agitation of the brain by emotion will affect Qi circulation. The sounds people made in various situations were also

observed. For example, in cold weather the sound "Si" (嘶) is used in combination with breathing deeply and keeping the limbs close to the body to help keep warm. The pain from cuts can be relieved by making the sound "Xu" (噓) and blowing air into the cut. The "Xu" sound helps to stop the bleeding and calm the liver, and the relaxation of this organ in turn relieves the pain. The sound "Hei" (嘿)is used to increase a person's working strength. The sound "Ha" (哈) will help to relieve fevers the same way a dog's panting helps it to bear the heat. From all these observations it was concluded that different sounds can relieve the pressure or strain on different organs, and since inner organs were related to the channels, the Qi circulation was affected as well.

The relationship of Qi and food is illustrated by the fact that drinking too much alcohol or eating too much deep fried food will strain the liver and thus affect the Qi circulation in the liver channel.

After a long period of observation people began to understand that Qi circulation affected their health, and they began to investigate ways to improve this circulation. Methods were found and forms were created that proved effective, and this was the beginning of Qigong.

1-2. Historical Survey of Chinese Qigong

There are four major divisions or schools of Qigong practice and theory that have been developed by four groups: the Confucians, the Physicians, the Buddhist and Daoist monks, and the Chinese martial artists. These groups are not mutually exclusive. For example, a physician studying the workings of Qi might also be a Confucian or Daoist. However, the works we have are usually identifiable as belonging to one particular group.

The Confucians were primarily interested in the workings of human society rather than in withdrawal and self perfection. For them, the purpose of Qigong was to make people more fit to fulfill their function. This group includes many famous artists and scholars, and they frequently expressed their views on Qigong in poetry. The most famous of these poets are Li Bai (李白), Su, Dong-Po (蘇東坡), and Bai, Ju-Yi (白居易). Su, Dong-Po was the co-author with Shen, Cun-Zhong (沈存中) of *Su Shen Lian Fang* (*Good Prescriptions of Su and Shen,* 蘇沈良方).

The physicians were not specifically aligned with any philosophical group, although their work often has recognizable Daoist influences. Their work is distinguished by its emphasis on the balance of Qi.

The Buddhist monks emphasized becoming free from the suffering of existence through awareness. Their primary method was still meditation with the use of breathing directed toward stilling the mind. Although considerable Qi

circulation was developed, it was not the primary goal. The Daoists are associated with withdrawal from society to perfect the self and achieve immortality. To do this they used Qigong and alchemy, and these two methods are frequently discussed together. In fact two terms used in this book, Wai Dan (外丹) and Nei Dan (內丹), which describe methods of improving Qi circulation, originally meant the alchemical elixir of immortality.

Figure 1-1. Bian Shi Found at Henan Province.

The Chinese martial artists made many contributions to the field of Qigong. Generally, their use of Qigong focuses on strength and power development, body protection, health maintenance, and the treatment of injury. Martial Qigong will be explored in greater detail throughout this book.

Historical records from before the Han dynasty (漢朝) are very fragmented and much of the history of the period is conjecture. Traditionally, the history of Qi theory begins with the birth of Chinese medicine in the reign of the Yellow Emperor, Huang Di (2697-2597 B.C., 黃帝). The book that is the theoretical foundation for Chinese medicine to the present day, the *Nei Jing Su Wen*, (*Classic on Internal Medicine,* 內經素問), is attributed to Huang Di, but modern scholars now believe it to be a work of the Han dynasty.

The *Yi Jing*, (易經), on the other hand, is a very old book, believed to date before 2400 B.C. It discusses all the variations of nature in a compact form. Natural forces are represented by the eight trigrams, and these are combined into sixty-four hexagrams. These figures have permeated every aspect of Chinese culture, so it is not surprising that the eight trigrams are used to describe the circulation of Qi in the body.

By the time of the Shang dynasty (1766-1122 B.C., 商朝) people used stone probes called Bian Shi (砭石) (Figure 1-1) to stimulate cavities on the channels which affected the Qi circulation and relieved pain. They had already discovered that a sharp instrument was better than just fingers for stimulating pressure points.

In the sixth century B.C. the philosopher Lao Zi (老子)(or Li Er, 李耳) described breathing techniques for increasing the life span in his classic, the *Dao De Jing* (*Classic on the Virtue of the Dao,* 道德經)(especially chapter 10). This was the first record of the use of breathing techniques to increase Qi circulation and thus increase the length of life.

The *Shi Ji* (*Historical Record,* 史紀) shows that by the Spring and Autumn and Warring States periods (722-222 B.C., 春秋戰國) more complete methods of breath training had evolved.

Around 300 B.C., the Daoist philosopher Zhuang Zi (莊子) described the relationship between breathing and health in his book *Nan Hua Jing* (南華經). It states: "The real person's (i.e., immortal's) breathing reaches down to their heels. The normal person's breathing in the throat."[1] This confirms that a breathing method of Qi circulation was being used by some Daoists at that time.

During the Qin and Han dynasties (255 B.C. to 220 A.D., 秦漢) several books related to Qigong were written. The *Nan Jing* (*Classic on Disorders,* 難經) by the famous doctor Bian Que (扁鵲) describes the use of breathing to increase Qi circulation. The *Han Shu Yi Wen Zhi* (*Han's Book of Arts and Scholarship,* 漢書藝文志) describes four methods of Qigong training. The *Jin Kui Yao Lue* (*Prescriptions from the Golden Chamber,* 金匱要略) by Zhang, Zhong-Jing (張仲景) describes the use of breathing and acupuncture to maintain good Qi flow. The *Zhou Yi Can Tong Qi* (*A Comparative Study of the Zhou (dynasty) Book of Changes,* 周易參同契) by Wei, Bo-Yang (魏伯陽) describes the relationship between humans and natural forces and with Qi. Also during this time, anatomical knowledge grew through the dissection of bodies. The structure of the human body in relation to the channel and nervous systems was better understood, and the existence of Qi circulation gained wider acceptance.

During the Western Jin dynasty (265-317 A.D., 西晉), the famous physician Hua Tuo (華陀) used acupuncture for anesthesia in surgery. In addition, he spread the Daoist Jun Qing (君倩) method, which imitated the five animals—tiger, deer, monkey, bear, and bird—to generate local Qi circulation. This is a form of Wai Dan Qigong and is called Wu Qin Xi (Five Animal Sport, 五禽戲). The physician Ge Hong (葛洪) mentions using the mind to guide and increase the flow of Qi in his book *Bao Po Zi* (*Embrace the Simplicity,* 抱朴子).

Sometime between 420 and 581 A.D. Tao, Hong-Jing (陶弘景) compiled the *Yang Shen Yen Ming Lu* (*Records of Nourishing the Body and Extending Life,* 養身延命錄) which records many Qigong techniques for improving health.

During the Liang dynasty (502-557 A.D., 梁朝), Da Mo (達磨), a Buddhist monk from India, arrived at the Shaolin temple (少林寺)(see chapter 2 for Da

Mo's history). Da Mo saw that the monks were weak and could do very little, and he was so disturbed by this that he shut himself away to ponder the problem. He stayed in seclusion for nine years. When he emerged he had written two books: *Yi Jin Jing (Muscle/Tendon Changing Classic,* 易筋經) and *Xi Sui Jing* (*Brain/Marrow Washing Classic,* 洗髓經). *The Muscle/Tendon Changing Classic* taught the priests how to regain their health and change their physical bodies from weak to strong. The *Marrow/Brain Washing Classic* taught the priests how to use Qi to clean the bone marrow and strengthen the blood and the immune system, as well as how to energize the brain and attain enlightenment. Because the *Marrow/Brain Washing Classic* was harder to understand and practice, the training methods were passed down in secret to only a very few disciples in each generation.

The exercises in the *Muscle/Tendon Changing Classic* are a form of Wai Dan (external-internal Qigong, 外丹氣功) using concentration to develop local Qi and increase Qi circulation. The monks practiced these methods and found that their physical strength and power greatly increased. This training was integrated into martial arts forms practiced at the temple, and became the first known application of Qigong to the martial arts.

The Shaolin priests continued developing these Qigong methods and combined them with five sets of fighting forms that imitate the movements of animals known for their fighting ability. These were the tiger, the leopard, the dragon, the snake, and the crane. These animal names are still found in Gongfu styles. Five animal martial training is called Shaolin Five Animal Fists (Shaolin Wu Xing Quan, 少林五形拳).

The development of Qigong methods and theory continued during the Sui and Tang dynasties (589-907 A.D., 隋、唐). Chao, Yuan-Fang (巢元方) compiled the *Zhu Bing Yuan Hou Lun* (*Thesis on the Origins and Symptoms of Various Diseases,* 諸病源候論), which is a veritable encyclopedia of methods. He lists 260 different ways of increasing the flow of Qi. The *Qian Jin Fang* (*Thousand Gold Prescriptions,* 千金方) by Sun, Si-Miao (孫思邈) describes a method of guiding Qi, introduces the use of the six sounds (see chapter 4) and their relationship with the internal organs, and also introduces a collection of massage techniques called Lao Zi's Forty-Nine Massage Techniques. *Wai Tai Mi Yao* (*The Extra Important Secret,* 外台密要) by Wang Tao (王濤) discusses the use of breathing and herbal therapies for Qi circulation disorders.

Between 960 and 1368 A.D. (the Song, Jin, and Yuan dynasties, 宋、金、元), several works of interest were written. *Yang Shen Jue* (*Life Nourishing Secrets,* 養身訣) by Zhang, An-Dao (張安道) discusses Qigong practice. *Ru Men Shi Shi* (*The Confucian Point of View,* 儒門視事) by Zhang, Zi-He (張子和) discusses the

use of Qigong to cure external injuries such as cuts and sprains. *Lan Shi Mi Cang* (*Secret Library of the Orchid Room,* 蘭室密藏) by Li Guo (李果) describes Qigong and herbal remedies for internal disorders. *Ge Zhi Yu Lun* (*A Further Thesis of Complete Study,* 格致餘論) by Zhu, Dan-Xi (朱丹溪) provides a theoretical explanation for the use of Qigong in curing sickness.

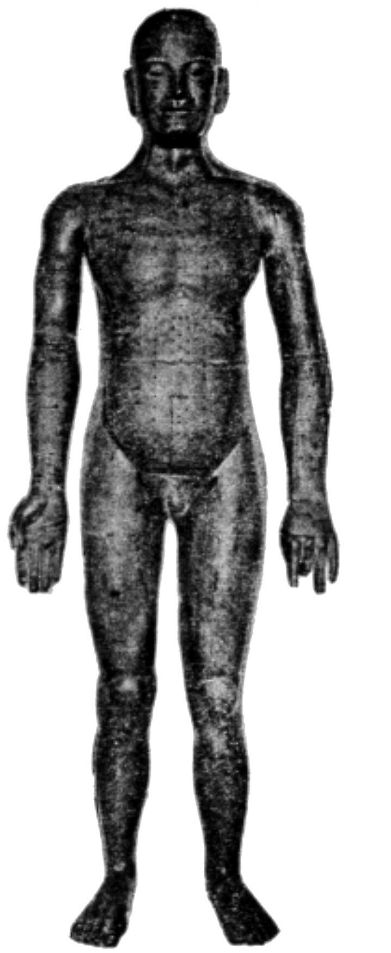

Figure 1-2. "Brass Man" by Wang, Wei-Yi

It is during the Song dynasty (960-1280 A.D., 宋朝) that Zhang, San-Feng (張三豐) is reputed to have created Taijiquan (太極拳) at Wudang Mountain (武當). Taijiquan is a martial form of Nei Dan Qigong (內丹氣功) which builds the energy from the Dan Tian (丹田), a spot in the lower abdomen one and a half inches below the navel. Taijiquan makes use of Small Circulation (Xiao Zhou Tian, 小周天) Qigong and Grand Circulation Qigong, and then applies this energy to martial uses. Small and Grand Circulation will be discussed in chapter 3 of this book.

In 1026 A.D. the famous Brass Man (a hollow brass dummy with the Qi channels and cavity locations marked on it, see Figure 1-2) was built by Wang, Wei-Yi (王唯一). This great accomplishment helped to organize acupuncture theory more systematically.

From then until the Qing dynasty (1644-1912 A.D., 清朝) the existence of Qi, its benefits to health, and its usefulness to the martial arts continued to gain acceptance among the Chinese people. Many ways of increasing Qi circulation were developed and practiced. For example Marshal Yue Fei (岳飛) who lived in the Southern Song dynasty (1127-1280 A.D., 南宋) is reputed to have been the

creator of many Qigong styles. It is said that Marshal Yue Fei, seeing that his soldiers were weak, used the Da Mo's Yi Jin Jing exercises as a foundation and modified it into Shi Er Duan Jin (十二段錦) or Twelve Pieces of Brocade (later simplified into Ba Duan Jin, 八段錦 or Eight Pieces of Brocade) to train his soldiers.

Several other Qigong styles were created during this period that are still used today. The martial artists of the Emei division, located at Emei Mountain in Sichuan Province (四川省峨嵋山), still use their Hu Bu Gong (Tiger Step Gong, 虎步功) and Shi Er Zhuang (Twelve Postures, 十二庄). Another style rarely used today, but in use before the revolution is Jiao Fa Gong (Beggar Gong, 叫化功) which was practiced by beggars to enable them to withstand a life filled with exposure to the elements and irregular meals. However, this style has nearly died out.

The publication of written works on Qigong continued during the Ming and Qing dynasties (1368-1912 A.D., 明、清). *Qi Jing Ba Mai Kao* (*The Verifications of the Strange Channels and the Eight Vessels,* 奇經八脈考) by Li, Shi-Zhen (李時珍) discusses the relationship of Qigong with the Qi channels. *Bao Shen Bi Yao* (*The Secret Important Document of Body Protection,* 保身秘要) by Cao, Yuan-Bai (曹元白) examines moving and stationary Qigong. *Yang Shen Fu Yu* (*Brief Introduction to Nourishing the Body,* 養身膚語) by Chen, Ji-Ru (陳繼儒) discusses the three treasures of the body: Jing (essence, 精), Qi (internal energy, 氣) and Shen (spirit, 神) and how to protect and preserve these treasures. For example, both excessive retention of sperm and excessive dispersion are bad for health, so a man's sex life must be carefully regulated according to his constitution and age. *Yi Fang Ji Jie* (*The Total Introduction to Medical Prescriptions,* 醫方集介) by Wang, Fan-An (汪汎庵) is a review and summary of previously published material. Wang, Zu-Yuan's (王祖源) *Nei Gong Tu Shuo* (*Illustrated Explanation of Nei Gong,* 内功圖說) presents the Twelve Pieces of Brocade exercise, and explains the idea of using both moving and stationary Qigong.

The well known martial art Baguazhang (Eight Trigrams Palm, 八卦掌) was created during the Qing dynasty (1644-1912 A.D., 清朝) and is still practiced today. Another popular style, called Huo Long Gong (Fire Dragon Gong, 火龍功), was created toward the end of the Ming dynasty (c. 1640 A.D., 明朝) by the Taiyang (太陽) division, and is occasionally used for health purposes. Many other styles or methods have been used, but most have died out, or are known to only a few practitioners.

Since 1912 so many books have been written in China that your best resource is a good bookstore. The Qigong styles most widely known today are Taijiquan, Baguazhang, Xingyiquan, and Liu He Ba Fa, which are essentially

martial arts, and Shi Er Duan Jin, Ba Duan Jin, Yi Jin Jing, and Wu Qin Xi, which are strictly health exercises.

1-3. General Principles of Chinese Qigong

In order to understand Qigong, you must understand several concepts. The first of these is Qi. Qi is the foundation of all Chinese medical theory and Qigong. It corresponds to the Greek "pneuma" and the Sanskrit "prana," and is considered to be the vital force and energy flow in all living things. According to the experience of Qigong practitioners, Qi can be best explained as a type of energy very much like electricity, which flows through the human or animal body. When this circulation becomes stagnant or stops, the person or animal will become ill or die.

Although there is no precise Western definition of Qi, it is often referred to as bioelectricity. In fact, it was recognized in the last decade that Qi is actually the bioelectricity circulating in all living things.[2&3]

Qi can also be explained as a medium of sensing or feeling. For example, when a person's arm is hurt, the Qi flow in the nerves of the arm is disturbed and stimulated to a higher energy state. This higher energy states causes a sensational feeling that is interpreted as pain by the brain. In addition, the difference in energy potential causes an increased flow of Qi and blood to that area to begin repairing damage. Therefore, Qi, the nervous system, the Qi channels, and the brain are intimately related to each other and can not be separated.

The second concept you should know is that of Qi channels, which circulate Qi throughout the body. For the most part the main Qi channels are found with the arteries and nerves. A glance into any anatomy book shows that large sheathes of nerve fibers accompany the arteries throughout the body. The Qi channels do also. Like arteries and nerves, the Qi channels are protected by the body's musculature, so that they are hard to affect directly. There is one spot on the body where a channel is very exposed, and that is the funny bone. This spot is called Shaohai (少海) in acupuncture and belongs to the Hand Shaoyin Heart Channel (手少陰心經). Here the channel and median nerve systems coincide. A light tap to this spot will numb the entire forearm, which demonstrates the extreme sensitivity of the channels, as well as the control they exert throughout the body.

According to Chinese medicine, there are twelve primary Qi channels (which are thought of as Qi rivers) and eight major vessels (which are thought of as Qi reservoirs) in the human body. The twelve channels (actually pairs of channels, one on either side of the body) are related to different internal organs. When the Qi is stagnant in one channel, the corresponding organ will be

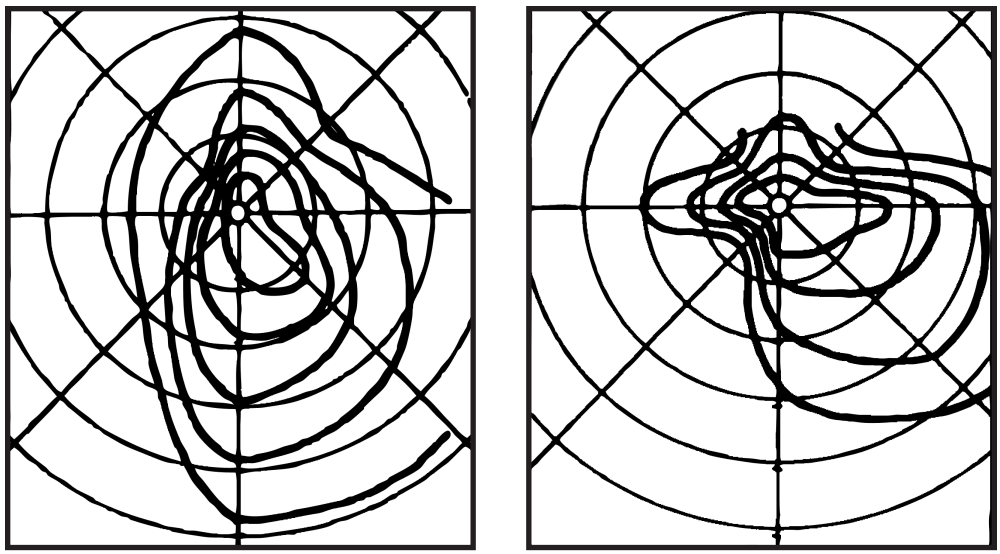

Figure 1-3. Electrical Conductivity Maps of the Skin Surface over Acupuncture Points

disordered. One of the major techniques of acupuncture is to stimulate the channel with a needle. This increases or decreases the circulation of Qi, and helps bring the malfunctioning organ back into balance.

Among the eight vessels, two are considered the most important in Chinese medicine. These two major vessels are the Ren Mai (任脈) or Conception Vessel, which runs down the front center of the body, and the Du Mai (督脈) or Governing Vessel, which runs down the center of the back and the head.

The third concept you should understand is that of acupuncture points, which are also called cavities (Xue, 穴). Along each of the channels (as well as elsewhere on the body) are points where the electrical conductivity is higher than surrounding area (Figure 1-3)[3]. These points, which are called cavities because they can often be felt as small depressions or concavities, are more sensitive than other parts of the body. These are the locations used for acupuncture, and they are also points of attack in the martial arts. Acupuncture recognizes more than seven hundred cavities, although only 108 cavities are used by martial artists. The application of power to one of the 108 cavities can result in pain, numbness of some part of the body, damage to one of the body's internal organs, unconsciousness, or even death. Of these 108 cavities, thirty-six are death cavities. That is, a strike to one of these thirty-six cavities can

damage an internal organ, causing death. For example, a strike to the Jiquan cavity (H-1)(極泉) on the heart channel found in the armpit, can shock the heart so severely that it goes into fatal spasms. The seventy-two remaining cavities are not death cavities, but striking them can cause numbness or unconsciousness, provided exactly the right spot is hit at the right time.

The fourth concept you should know is that the circulation of Qi is governed by the time of day and the season of the year. Qi circulates within the body from conception to death, but the part of the body where the Qi is the strongest changes around the clock. However, Qi circulates continuously within the two major vessels without being affected by time. Because of the variability of Qi circulation, you must be knowledgeable about it to use Qigong effectively.

The most important thing to remember is that everything is controlled by the mind. Western science has proven that we use only thirty to forty percent of our brain capacity. If a person could be trained to use more than this amount, he or she would be a genius. Science believes that this can be done through meditation and concentration training. It is well documented that a hypnotized person can do things that are far beyond what is possible when in a normal state. Meditation is a form of self-hypnosis that can lead you toward this sort of increased performance.

In Qigong training the mind controls the flow of Qi, just as it controls other body functions. You may have experienced ways in which the mind causes reactions in your body. Thinking about frightening things can make you sweat. Thinking of a tense situation can cause you to tighten your muscles so much that your whole body becomes sore. In this case your mind caused a chemical reaction, i.e. the generation of acid in your tight muscles. Your mind can also relax your body just by thinking about it. Many people are using this approach to control their pulse or blood pressure without drugs.

In Qigong training, concentration is the key to success. By concentrating attention on the abdomen and doing certain exercises, Qi is generated and circulated throughout the body. This leads to the development of extra energy and its more efficient use; for example, allowing a martial artist to strike with tremendous power and to resist the penetration of an opponent's power into his or her body. The amount of Qi that can be generated is determined largely by the level of concentration.

There are several common ways to raise Qi to a higher energy state. The first way is called Wai Dan (外丹). In this method, Qi is stimulated at a particular location in the body by continued muscular exertion combined with concentration. For example, if you hold your arms extended in one position for several minutes, the shoulders will become very warm from the Qi accumulation. When you relax your shoulders, this higher energy will flow to places with

a lower energy state. Wai Dan exercises have been used in China for many centuries. Wai Dan was later coordinated with martial techniques by the Shaolin monks. Chapter 2 will explain this method in detail.

The second way of increasing Qi circulation is called Nei Dan (內丹). In this method Qi is accumulated at the Dan Tian, a spot an inch and a half below the navel. Once sufficient Qi has accumulated, then you use your mind to guide the Qi to circulate in the two major vessels—the Governing Vessel and Conception Vessel. This is called Small Circulation (Xiao Zhou Tian, 小周天). After mastering Small Circulation, you then learn "Grand Circulation" (Da Zhou Tian, 大周天) in which the mind guides the Qi through all of the twelve channels. This method has been practiced by Taijiquan devotees since the thirteenth century. Chapter 3 will explain Nei Dan practice in detail.

The third common way of increasing Qi circulation is through acupuncture. In acupuncture, a needle pierces the skin and musculature and directly stimulate a Qi channel. When the channel is stimulated, Qi builds up and circulates in that channel.

The fourth way is massage, which has also been used in Western medicine. Massage stimulates the muscles, building up local Qi, which circulates more freely because the muscles are relaxed.

The last common way is through friction, in which a particular area of the body is rubbed hard enough to generate heat and stimulate the skin.

There are a few other ways to build up local Qi, including slapping the skin and acupressure, which is classified somewhere between massage and acupuncture. Of the five most common methods mentioned above, Wai Dan and Nei Dan are the only two that can be applied to martial purposes. The others are for improving health, and will be explained in chapter 4.

1-4. Popular Martial Styles of Qigong Training

There are two categories of Qigong training: martial arts Qigong and Qigong for health, longevity, and spiritual attainment. Within each category there are many styles. The most popular non-martial Qigong methods are the Yi Jin Jing (易筋經) attributed to Da Mo (達磨) and Ba Duan Jin (Eight Pieces of Brocade, 八段錦). These are discussed in chapter 2.

The most popular martial arts used for Qigong are Taiji (太極), Xingyi (形意), Liu He Ba Fa (六合八法), and Bagua (八卦). Here we will give only a brief review of the history and theory; you should refer to a book or instructor of each style for deeper study. If you would like to know about Taiji, Xingyi, and Baguazhang, please refer to the books: The *Essence of Tai Chi Chi Kung—Hsing Yi Chuan* and *Baguazhang*, available from YMAA Publication Center.

Taijiquan

Taiji means "Grand Ultimate," and refers to the Yin—Yang concept in Chinese philosophy. Quan means "fist," "boxing," or "style." This boxing style is noted for its slow, relaxed movements. The forms are martial movements, but are performed very slowly, so they appear more like dance than like a martial art. Taiji is also know as Shi San Shi (十三勢) or Thirteen Postures, Mian Quan (綿拳) or Soft Sequence, and Changquan (長拳) or Long Sequence. "Thirteen Postures" refers to the thirteen principle techniques in Taijiquan that correspond to the eight trigrams combined with the five phases. These techniques are: Wardoff, Rollback, Press (or Squeeze), Push, Pluck, Rend, Elbow, and Bump for the eight trigrams, and Advance, Retreat, Dodge and Beware of the Left, Dodge and Beware of the Right, and Hold the Center for the five phases. "Soft Sequence" refers to the relaxed and gentle way in which the movements are performed. "Long Sequence" refers to the fact that the Taiji barehand sequence takes much longer to perform and contains a greater number of techniques than most other martial styles.

While there is little documentary evidence concerning the origins of Taijiquan, Zhang, San-Feng (張三豐) is generally credited with creating it at Wudang Mountain (武當山) during the Song dynasty (960-1280 A.D., 宋朝), basing it on the fighting techniques of the snake and crane combined with internal power. Until the mid-nineteenth century, Taijiquan was a closely guarded secret of the Chen family (陳家). At that time Yang, Lu-Shan (1780-1873 A.D.)(楊露禪) learned Taiji from Chen, Chang-Xing (陳長興), the grandmaster of that time. Yang went to Beijing and became famous as a martial artist, and passed the system on to his sons, who in turn passed it on to the public. Yang, Lu-Shan's second son, Yang, Ban-Hou (1837-1890 A.D.)(楊班侯) taught the style to a number of people, including Wu, Quan-You (吳全佑), whose son Wu, Jian-Quan (吳鑑泉) (Figure 1-4) modified the style and founded the Wu Style of Taijiquan (吳氏太極拳), which is especially popular in Hong Kong, Singapore, and Malaysia. A grandson of Yang, Lu-Shan, Yang, Cheng-Fu (1883-1935 A.D.) (楊澄甫) (Figure 1-5) formed the distinctive characteristics of what is now known as Yang Style Taijiquan (楊氏太極拳).

Concerning Qigong, Taiji has two aspects. One is moving meditation which consists of seventy-two to one hundred and twenty-eight martial forms (depending on the style and manner of counting) which are practiced in slow motion. During practice, the body is relaxed and the Qi generated at the Dan Tian is continuously guided by the will to circulate throughout the whole body. The second aspect is still meditation. Taiji meditation is a form of Daoist meditation, which will be explained in detail in chapter 3. Today the best known Taiji

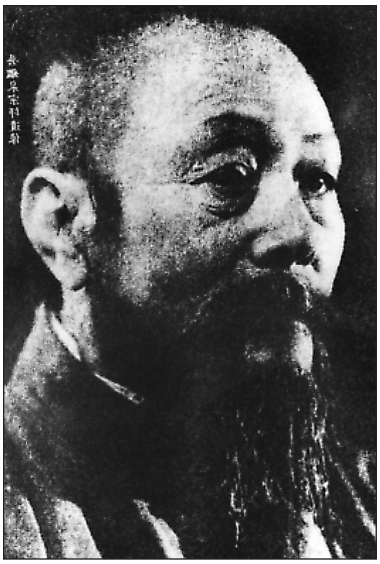

Figure 1-4. Wu, Jian-Quan

Figure 1-5. Yang, Chen-Fu

styles are Chen, Yang, and Wu. Each of these styles has subdivisions which emphasize different postures and applications.

Taijiquan also includes training with the sword, saber, spear, and staff to extend the Qi.

Baguazhang

Baguazhang (The Eight Trigrams Palm, 八卦掌), also known as Baguaquan (The Eight Trigrams Fist, 八卦拳), has a short history. It was created in Beijing by Dong, Hai-Chuan (董海川)(Figures 1-6 and 1-7), a native of Wen An district of Hebei province (河北文安), sometime between 1866 and 1880 A.D. According to several historical records, Dong learned his martial arts on Jiu Hua Mountain (九華山) from Bi, Cheng-Xia (畢澄霞). The style is a combination of the best features of the Shaolin (Buddhist) and Wudang (Daoist) martial arts. Baguazhang emphasizes the application of palm techniques and circular movements. It lays stress on the stability and consolidation of the stances and the flexibility of the waist, which is complimented by the swiftness of the arms and palms. When practicing, the devotee's mind controls the waist, and the waist controls the movement of the body in coordination with circular walking around an imagined center point. The movements of the three levels (low, center, and high) increase the practitioner's coordination, strength, and vigor.

The system includes two sets of palm techniques, Yin and Yang. The highest level of Baguazhang practice is called the Dragon Form. In this form the student moves not only in a circle around an imaginary center, but also rotates, twisting and turning, wheeling and moving vertically in combinations. The circular

Figure 1-6. Dong, Hai-Chuan

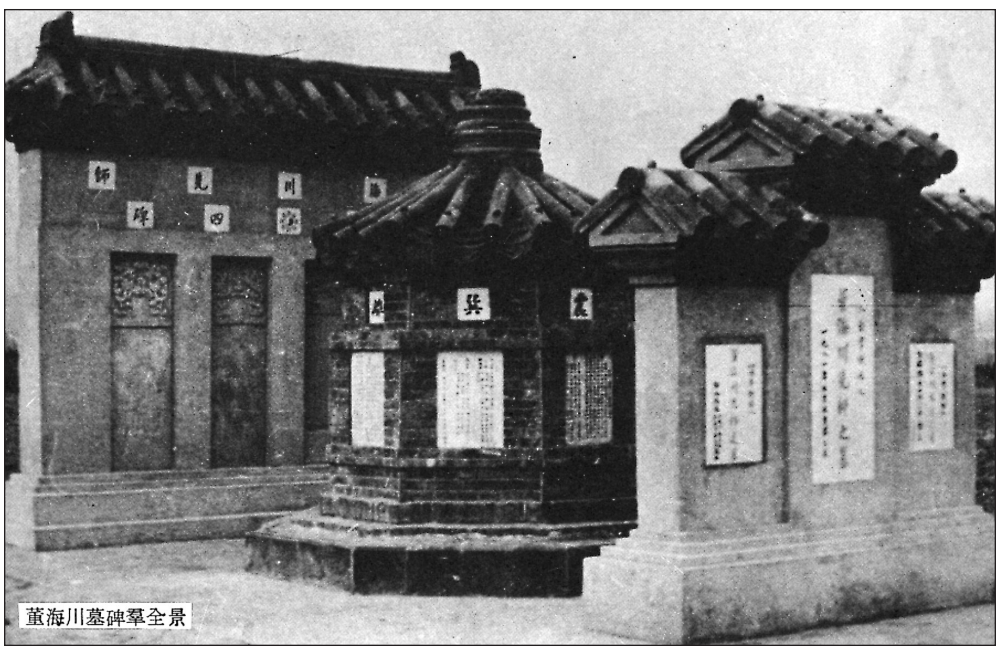

Figure 1-7. Tomb of Dong, Hai-Chuan in Beijing (rebuilt in 1981)

movements of Baguazhang are different from the straight line attack of Xingyiquan, but its fast motion and internal power training are the same, although both are different from Taijiquan and Liu He Ba Fa. If you are interested in studying more about Baguazhang, please refer to the book *Baguazhang—Emei Baguazhang*, available from YMAA Publication Center.

Xingyiquan

Xingyiquan (形意拳) (also spelled as Hsing Yi Chuan) consists of a set of fast punching movements. There are five basic punches based on the five basic motions: splitting (Pi, 劈), drilling (Zuan, 鑽), expanding (Beng, 弸), exploding (Pao, 砲), crossing (Heng, 橫). They are performed with the muscles first relaxed and then tensed, and the practitioner usually steps in a straight line while striking. In Chinese, Xing (形) means "shape" and Yi (意) means "mind," so Xingyi means "using the mind to determine the form." Marshal Yue Fei (岳飛) (1103-1141 A.D.) is popularly credited with creating Xingyiquan, although there is no documentary evidence to support the claim. It was not until the end of the Ming dynasty (1644 A.D., 明朝) that the documented history of Xingyiquan began. A martial artist named Ji, Long-Feng (姬隆豐) of Shanxi province (山西省) claimed to have obtained a book, *Quan Jing* (拳經) or *Fist Fighting Classic,* written by Yue Fei when he visited a hermit on Zhong Nan Mountain (終南山). The book describes martial techniques imitating the Dragon (龍), Tiger (虎), Monkey (猴), Horse (馬), Water Lizard (鼉), Chicken (雞), Harrier (鷂), Swallow (燕), Snake (蛇), Chinese Ostrich (鮐), Eagle and Bear (鷹，熊). After studying this book, Ji used his knowledge to develop the art and make a more complete style. In the three hundred years since then, other styles of Xingyiquan have been developed and practiced. Xingyiquan masters were frequently employed as caravan guards beginning in the 19th century.

Today there are at least ten sequences of Xingyiquan popularly practiced: Wu Xing Quan (五形拳), Shi Da Xing (十大形), Shi Er Xing (十二形), Ba Shi (八式), Za Shi Chui (雜式捶), Shi Er Heng Chui (十二橫捶), Chu Ru Dong (出入洞), An Shen Pao (安身炮), Jiao Shan Pao (絞山炮), and Wu Hua Pao (五花炮).

Xingyiquan is practiced at a fast speed, although with the muscles first relaxed and then tensed, and power is developed and concentrated in the Dan Tian (丹田). If you are interested in studying more about Xingyiquan, please refer to the book *Hsing Yi Chuan*, available from YMAA Publication Center.

Liu He Ba Fa

According to tradition, Liu He Ba Fa (六合八法) was created during the Song dynasty (960-1280 A.D., 宋朝) by Chen Bo (陳博), a hermit living on Hua Shan (Mount Hua, 華山). It combines the strategy and techniques of Taijiquan,

Xingyiquan, and Baguazhang. The training contains the soft within the hard and the hard within the soft. Its strategy employs straight line forward and backward movements as well as circular movements. It utilizes all three fighting ranges (short, middle, and long), but does not emphasize high kicking techniques. It is normally taught to those who have already learned the three previous styles, because they are more likely to understand the essence of the three and mix and apply the techniques skillfully and effectively. Liu He Ba Fa uses Liu He (The Six Combinations, 六合) as its theory and Ba Fa (The Eight Methods, 八法) as its practice. The Six Combinations are:

1. The body combines and coordinates with the mind.
2. The mind combines and coordinates with the idea.
3. The idea combines and coordinates with the Qi (inner energy, 氣)
4. The Qi (inner energy, 氣) combines and coordinates with the spirit (Shen, 神).
5. The spirit combines and coordinates with the movements.
6. The movements combine and coordinate with the universe.

These Six Combinations are achieved by means of The Eight Methods:

1. Qi (Breath, 氣): Controlling the breath through concentration.
2. Gu (Bone, 骨): Mustering force within the bones.
3. Xing (Shape, 形): Imitating the various forms and postures.
4. Sui (Following, 隨): Fluidly combining with the opponent's moves.
5. Ti (Lift, 提): Feeling that one is suspended by the top of the head.
6. Huan (Return, 還): Balancing motion and posture.
7. Le (Reserve, 勒): Maintaining peace and calmness of mind.
8. Fu (Conceal, 伏): Refraining from exposing one's intentions prematurely.

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Chapter 2

Wai Dan Qigong

(External Elixir)

外丹氣功

2-1. Introduction

Wai Dan (pronounced "Why Dan," 外丹) is the practice of increasing Qi circulation by stimulating one area of the body until a large energy potential builds up and flows through the Qi channel system. In Chinese, the term Wai Dan also signifies the alchemical elixir of life (also called Jin Dan, 金丹), and it is probable that our use of the term derives from the alchemical usage. Most Chinese alchemical texts are products of the Daoists, who were a significant force in the development of Qigong, so it seems appropriate to call these Qigong training techniques that promote health, strength, and longevity by the Daoist name.

In this chapter, the principles of Wai Dan Qigong (外丹氣功) practice will be explained first. Then the most famous Shaolin Wai Dan training method, Da Mo's Yi Jin Jing (易筋經) will be introduced. Next, a number of other sets of Wai Dan training will be demonstrated, including the standing set of the well known Eight Pieces of Brocade (Ba Duan Jin, 八段錦). You should try all the exercises presented, then adopt a training schedule suited to your own needs. For example, you can pick one set and practice it every day for several months or even years, or do a different set every day. Your needs will change as you develop, so maintain a flexible attitude toward the training.

2-2. Principles of Wai Dan Qigong

There are two types of Wai Dan exercise, moving and still. In moving Wai Dan, a specific muscle or part of the body is repeatedly tensed and relaxed as you concentrate on that muscle. Use as little tension as possible because great tension will constrict the Qi channels and prevent the flow of energy. Some practitioners do not tense their muscles at all, but merely imagine tensing them. Others tense them just enough to aid concentration. When you exercise a part of the body in this way for several minutes, the Qi accumulates in that area, which usually results in a local feeling of warmth. Both energy and blood are collected in this high potential area. When the muscles relax, the highly charged Qi and blood will spread to nearby areas with a lower energy state and so increase the Qi circulation.

According to acupuncture theory, the Qi channels are connected to the internal organs. If Qi is circulating smoothly, then the organs will function normally. If an organ is not functioning normally, then increasing the Qi flow in the corresponding channel will help to restore its normal function.

In moving Wai Dan exercises, the mind concentrates on the breath and at the same time imagines guiding energy to a specific area. As was mentioned earlier, the Qi channel system and the brain are closely related, so that when you concentrate, you can control the circulation of Qi more efficiently. This in turn results in the muscles being able to exert maximum power. This is what is known as Wai Dan internal power. For example, in order to guide the Qi you have generated to the center of your palm, imagine an obstacle in front of your palm and try to push it away without tensing any muscles. The better you imagine, the stronger the Qi flow will be. Frequently, when an object seems too heavy to move, and you have tried in vain to push it, if you relax, calm down, and imagine pushing the object, you will find the object will now move. Therefore, in practicing the moving Wai Dan exercises, you should be calm, relaxed and natural. The muscles should never be strongly tensed, because this tension will narrow the Qi channels. Concentrate on breathing with the Dan Tian (Elixir Field, 丹田) and on guiding the Qi.

There is a disadvantage to Wai Dan moving exercises. Because of the repeated tensing and relaxing of the muscles during training, the muscle itself will be built up, as in weight lifting, and can become overdeveloped. This over development will slow you down, and at the same time will constrict the channels. When these overdeveloped muscles are not regularly exercised, they accumulate fat, which will further narrow the channels, and the Qi and blood will become stagnant. Common symptoms of this phenomenon are high blood pressure, local nerve pain, and poor muscle control. In the Chinese martial arts this is called San Gong (散功) or Energy Dispersion. As long as you avoid overdeveloping your muscles, San Gong will not happen.

In still Wai Dan, specific muscle groups are also stressed, but they are not tensed. For example, in one type of still Wai Dan practice you extend both arms level in front of your body and hold the posture. After several minutes the nerves in the arms and shoulder areas become excited, and reach a higher energy state. When you drop your arms and relax, the generated Qi will circulate to areas of lower potential, much like an electric battery circulates electricity when a circuit is made. In still Wai Dan, there is no danger of over development because the muscle is not being exercised as it is in moving Wai Dan, so consequently there is no risk of San Gong. Although the muscle is not built up in still Wai Dan training, its endurance is increased.

If you practice Wai Dan and also have training in Nei Dan (internal elixir, 内丹), you can accumulate Qi in the Dan Tian with breathing and concentration, and guide this energy to the area being stressed to enhance the Qi circulation. In this case the method is a mixture of Wai Dan and Nei Dan. This kind of training is commonly used in the practice of Taijiquan.

Figure 2-1. Da Mo

2-3. Da Mo's *Yi Jin Jing* Exercises

Da Mo (Figure 2-l), whose last name was Chadili (刹帝利), and who was also known as Bodhidarma, was a prince of a small tribe in southern India. From the fragments of historical records that exist it is believed he was born about 483 A.D. At that time India was considered a spiritual center by the Chinese, since it was the source of Buddhism, which was becoming very influential in China. Many of the Chinese emperors either sent priests to India to study Buddhism and bring back scriptures, or else they invited Indian priests to come to China to preach. Da Mo was an invited priest.

He is considered by many to have been a bodhisattva, or an enlightened being who had renounced nirvana in order to save others. Briefly, Buddhism is a major religion based on the belief that Gautama, the Buddha, achieved nirvana, or perfect bliss and freedom from the cycle of birth and death, and taught how to achieve this state. Buddhists are divided into three principal groups practicing different versions of the Buddha's teaching, which are called the "Three Conveyances or San Sheng (三乘). The first of these is Mahayana or Da Sheng (大乘), the Great

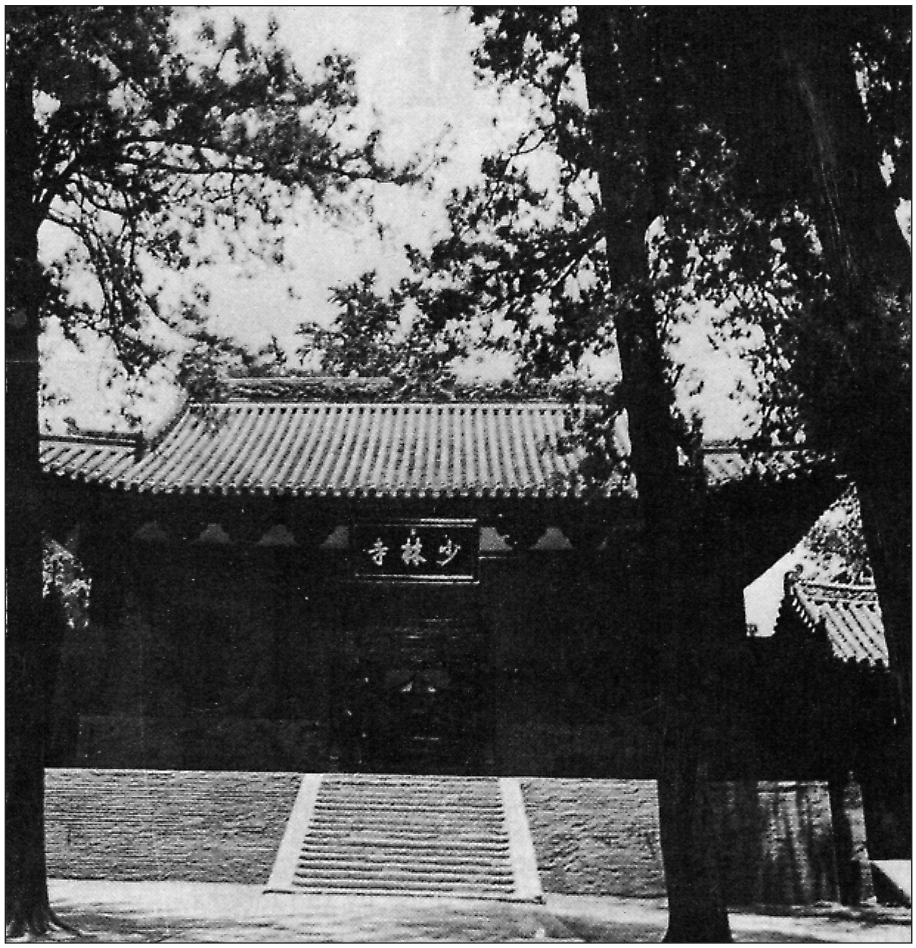


Figure 2-2. *Shaolin Temple*

Vehicle, which includes Tibetan Buddhism and Chan (禪) or Zen (忍) Buddhism, which is very well known to the West. The second is Praktika or Zhong Sheng (中乘), the Middle Way, which is the Buddhism of action, and is mostly practiced by wandering preachers. The third is Hinayana or Xiao Sheng (小乘), the Lesser Conveyance, which is generally practiced by ascetic monks and aims for the personal achievement of enlightenment.

Da Mo was of the Mahayana school and came to China in 526 or 527 A.D. during the reign of Emperor Liang Wu of the Liang dynasty (梁武帝). He went first to the Guang Xiao Temple in Canton (廣東光孝寺). The governor of Canton, Xiao Ang (蕭昂) recommended Da Mo to the emperor, who invited Da Mo to visit. The emperor, however, did not like Da Mo's Buddhist theory, and so Da Mo traveled to the Shaolin Temple (少林寺)(Figure 2-2) in Henan province (河南省) where he spent the rest of his life.

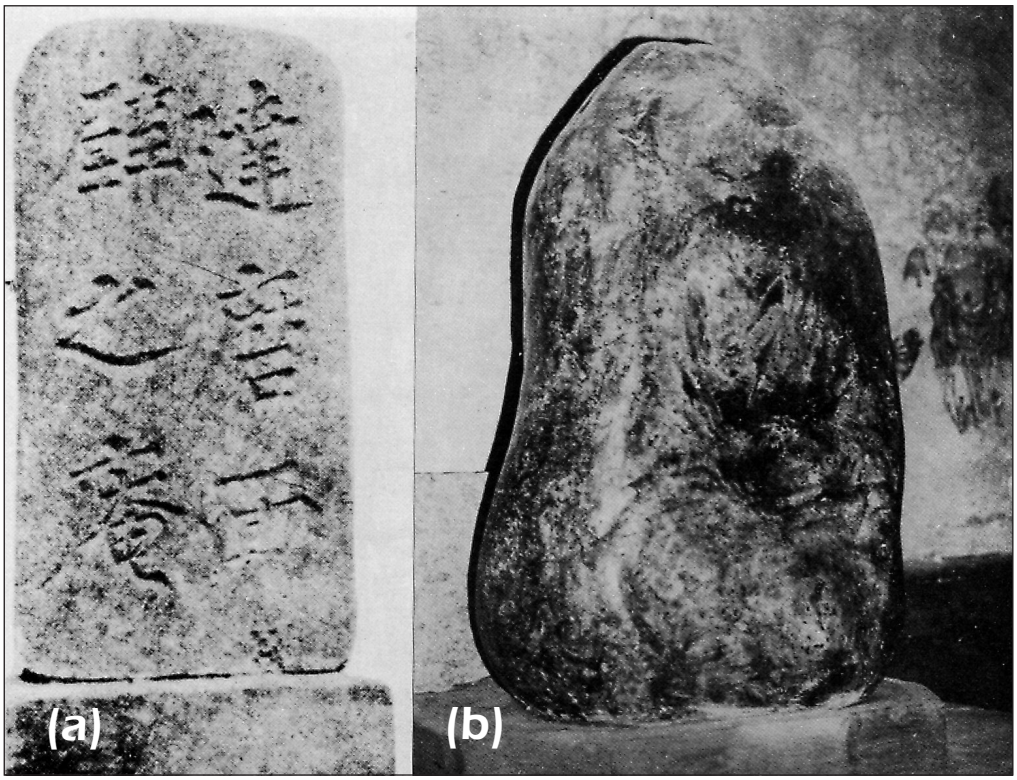


Figure 2-3. (a) A stone monument at the place where Da Mo faced the wall in meditation. (b) A rock with Da Mo's image found at the place where he meditated.

The Shaolin Temple was built around 400 A.D. on the Shao Shi (少室) peak of Song Mountain (嵩山) in Deng Feng Xian (登封縣), Henan province (河南省), by order of Emperor Wei (魏). It was built for a Buddhist named Batuo (跋陀法師) for the purpose of preaching and worship. In the beginning no martial arts training was done by the monks.

When Da Mo arrived at the temple, he saw that the monks were generally in poor physical condition because of their lack of exercise. He was so distressed by the situation that he retired to meditate on the problem, and stayed in retirement for nine years (Figure 2-3). During that time he wrote two books—the *Yi Jin Jing* (*Muscle/Tendon Changing Classic,* 易筋經) and *Xi Sui Jing* (*Marrow/Brain Washing Classic,* 洗髓經). After he came out of retirement, Da Mo continued to live in the Shaolin Temple until his death in 540 A.D. at the age of fifty-seven.

Lu You (陸游), a poet of the Southern Song dynasty (1127-1280 A.D., 南宋), wrote a poem describing Da Mo's personal philosophy:

宋陸游爲達磨詩

亦不覩惡而生嫌。亦不觀善而勤措。
亦不捨智而近愚。亦不拋迷而就悟。
達大道兮過量，通佛心兮出度，
不與凡聖同經，超然名之曰祖。

Feeling not disgusted by corruption and evil,
Nor eager grasping after desire and gain,
Sacrificing not wisdom for the company of fools,
Nor abandoning wonder to preserve the truth,
Reaching the great Dao without excessiveness,
Attaining the Buddha heart without vindictiveness,
Keeping not to the path of mere normal holiness,
Transcendent of its own creation.

For more than fourteen hundred years, the monks of the Shaolin Temple have trained using the Da Mo Wai Dan exercises. These exercises used to be secret, and only in the twentieth century have they become popularly known and used by the Chinese people. These exercises are easy and their benefits are experienced in a short time. The Shaolin monks practice these exercises not just to circulate Qi and improve their health, but also to build their internal power by concentrating Qi to affect the appropriate muscles. Because these exercises are moving Wai Dan, there is the risk of San Gong or Energy Dispersion, as mentioned earlier. To avoid San Gong, the monks also practice Nei Dan meditation to keep their Qi channels clear after they stop practicing the Da Mo exercises.

When practicing the Da Mo exercises, find a place with clean air, stand facing the east with your back relaxed and naturally straight, and your feet shoulder-width apart and parallel. Facing the east takes advantage of the earth's rotation and the energy flow from the sun. Keeping the legs apart will relax the legs and thighs during practice. Keep your mouth closed and touch your palate with the tip of the tongue without strain. In Chinese meditation this touch is called Da Qiao (搭橋) or Building the Bridge because it connects the Yin and Yang circulation (a detailed explanation of this will follow in chapter 3). Saliva will accumulate in your mouth, swallow it to keep your throat from getting dry.

The key to successful practice of this exercise is concentrating on the area being exercised, and concentrating on your breath. Without this concentration, the original goal of Qi circulation will be lost and the exercise will be in vain.

There are several circumstances when practice should be avoided. Do not practice when you are very hungry or too full. If you are very hungry it interferes with proper concentration. If you have eaten, wait at least thirty minutes, and preferably one hour before practicing so that the Qi is not so concentrated in the digestive system. Avoid practicing one day before or after having sex. Do not practice when you are so tired that your attention wanders uncontrollably. Do not practice after drinking alcohol. And finally, do not practice when you are very worried, for it will be too difficult to concentrate.

The forms should be done continuously, one after the other, in order to conserve the energy you build up. For example, the first form will build up the energy at the wrist. The second form will transfer the energy already built up at the wrist to the fingers and palms while continuing to build up energy. The third form will transfer the energy from the palms and wrists to the arms, and so forth.

Repeat each form fifty times. A repetition consists of inhaling while relaxing the muscle or limb and then exhaling while imagining that you are tightening the muscle and imagining energy flowing to that area. The muscles may be *slightly* tensed. The arms should not be fully extended in these forms. After fifty repetitions, begin the next form in the sequence without stopping.

Beginners may find it hard to complete more than five forms if they do fifty repetitions of each form. Do not be concerned. Five forms is a good number to practice because this means a practice session will take approximately fifteen to twenty minutes. Alternatively, you can practice all twelve forms and do fewer repetitions of each. For example, twenty repetitions of each form of the complete Da Mo set would take approximately twenty minutes. If you practice once or twice a day, you should be able to complete the entire form in six months. If you continue this training for three years, you can build a tremendous amount of power and energy. These exercises will increase the nerve and muscle efficiency so they can be used to their maximum in martial arts. If you are practicing for health purposes only, five forms daily is sufficient.

Da Mo Wai Dan 達磨外丹

Form 1 (Figure 2-4). Keep your hands beside your body with the palms open and facing down, fingertips pointing forward. Keep the elbows bent. Imagine pushing the palms down and lifting your fingers backward when exhaling, and relax them when inhaling. This form will build the Qi or energy at the wrist area, and your palms and wrists should feel warm after fifty repetitions.

Figure 2-4

Figure 2-5

Form 2 (Figure 2-5). Without moving your arms, make fists with palms facing down and thumbs extended toward the body. Imagine tightening your fists and pushing the thumbs backwards when exhaling, and then relax when inhaling. Keep your wrists bent to retain the energy built up in the first form.

Form 3 (Figure 2-6). Again without moving your arms, turn the fists so that the palms face each other, and place the thumbs over the fingers, like a normal fist. Imagine tightening your fists when exhaling, and relax when inhaling. The muscles and nerves of the arms will be stimulated and energy will accumulate there.

Form 4 (Figure 2-7). Extend your arms straight forward at shoulder height, palms still facing each other. Making normal fists, imagine tightening when exhaling, and then relaxing when inhaling. This will build up energy in the shoulders and chest.

Form 5 (Figure 2-8). Lift your arms straight up, palms facing each other, keeping the fists. Imagine tightening the fists when exhaling and relaxing when inhaling. This builds energy in the shoulders, neck and sides.

Form 6 (Figure 2-9). Lower your arms so that the upper arms are parallel to the ground, the elbows are bent, and your fists are by your ears. The palms face forward. Imagine tightening the fists when exhaling, and relaxing when inhaling. This builds energy in the sides, chest, and upper arms.

Figure 2-6

Figure 2-7

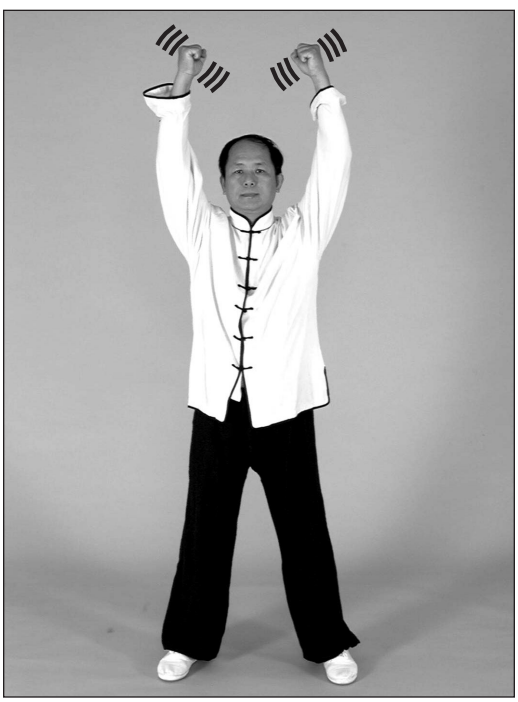


Figure 2-8

Figure 2-9

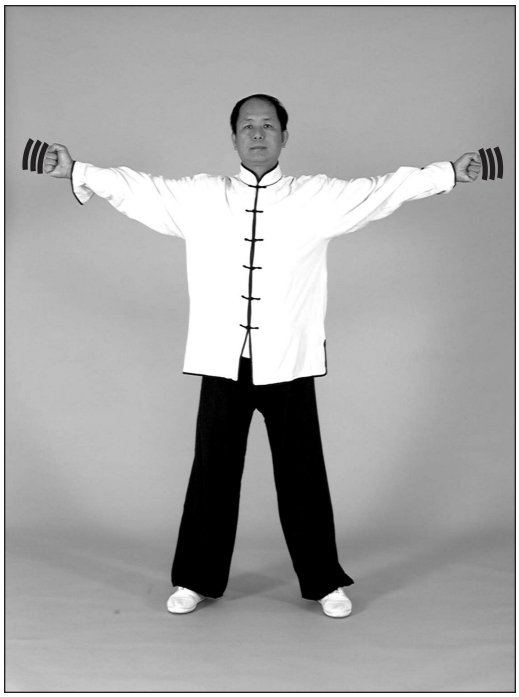


Figure 2-10

Figure 2-11

Form 7 (Figure 2-10). Extend the arms straight out to the sides with the palms facing forward. Imagine tightening your fists when exhaling and relaxing them when inhaling. This form will build energy in the shoulders, chest, and back.

Form 8 (Figure 2-11). Hold your arms in front of your body at shoulder height with the palms facing in, and your elbows slightly bent to create a rounded effect with the arms. Imagine tightening the fists and guiding the accumulated energy through the arms to the fists when exhaling; relax when inhaling.

Form 9 (Figure 2-12). Pull your fists toward your body, bending the elbows. Keep your fists just in front of your face, with the palms facing out. Imagine tightening your fists when exhaling, and then relax when inhaling. This form is similar to Form 6, but the fists are closer together and forward, so a different set of muscles is stressed. This form intensifies the flow of energy through the arms.

Form 10 (Figure 2-l3). Lift your forearms vertically. Your palms face forward and your upper arms are out to the sides and parallel with the floor. Imagine tightening your fists when exhaling, and then relax when inhaling. This form will circulate the energy built up in the shoulders.

Figure 2-12

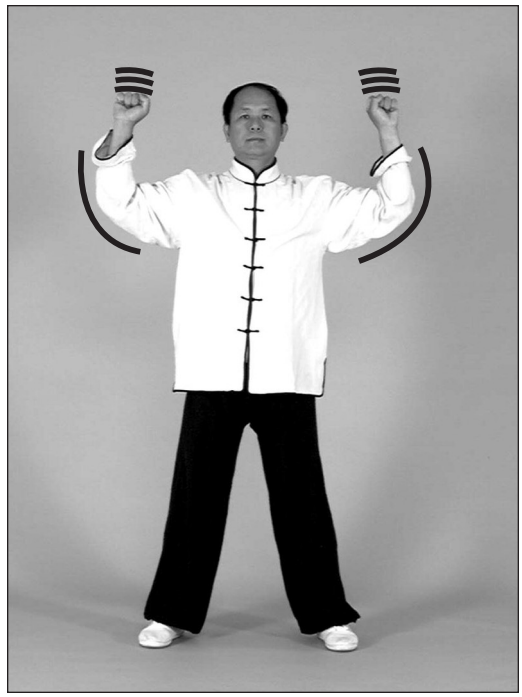


Figure 2-13

Form 11 (Figure 2-l4). Keeping your elbows bent, lower your fists until they are in front of the navel, palms down. Imagine tightening your fists, and guide the energy to circulate in the arms when exhaling. Relax when inhaling. This is the first recovery form.

Form 12 (Figure 2-l5). Hold your arms straight out in front of your body. Open your hands so that your palms face up. Imagine lifting up when exhaling, and then relax when inhaling. This is the second recovery form.

After practicing, stand for a few minutes with your arms hanging loosely at your sides. You can also lie down and relax completely. Breathe regularly, relax, and feel the energy redistribute itself.

2-4. Other Popular Wai Dan Exercises

There are many other sets of Wai Dan exercises derived from Da Mo's sequence. In this section the most common Wai Dan sets will be introduced. These are the Open Palm Sequence, which moves power to the fingertips; Moving Forms for coordinating breathing with movement of the arms, legs, and trunk; and Eight Pieces of Brocade, a set of simple exercises well known throughout China. In addition, a set of Still Forms that can be used to develop stamina and flexibility are included.

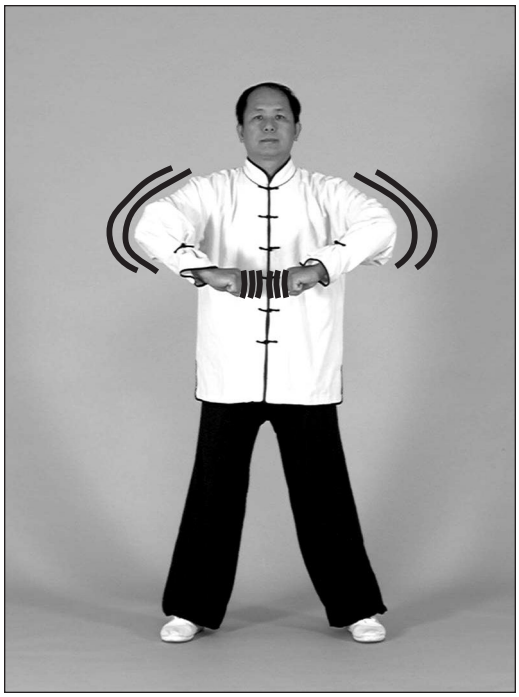


Figure 2-14

Figure 2-15

Open Palm Sequence

The open palm forms train you to extend energy to the palms and fingertips. In this set, keep your hands open. The thumbs and little fingers are pulled back and tightened slightly so that energy is directed to the centers of the palms. To understand how to do this, imagine holding a basketball or large balloon in both hands without the thumbs or little fingers touching it.

This set of exercises has the same purpose as the Da Mo Wai Dan set, so the same rules and principles should be followed. However, instead of tensing your fists, the palms are tensed and the energy is continuously guided to the fingertips.

Form 1 (Figure 2-16). Your palms face the floor while your fingers point out to the sides. Imagine pushing down when exhaling, then relax when inhaling.

Form 2 (Figure 2-17). Your palms face your legs, fingers pointing down. Imagine pushing in towards your body when exhaling, then relax when inhaling.

Form 3 (Figure 2-18). Extend your arms out to the sides, palms facing up. Imagine pushing up when exhaling, then relax when inhaling.

Form 4 (Figure 2-19). Bend your arms and place your hands in front of your chest, palms facing each other, fingers pointing up. Imagine pushing your hands toward each other when exhaling, then relax when inhaling.

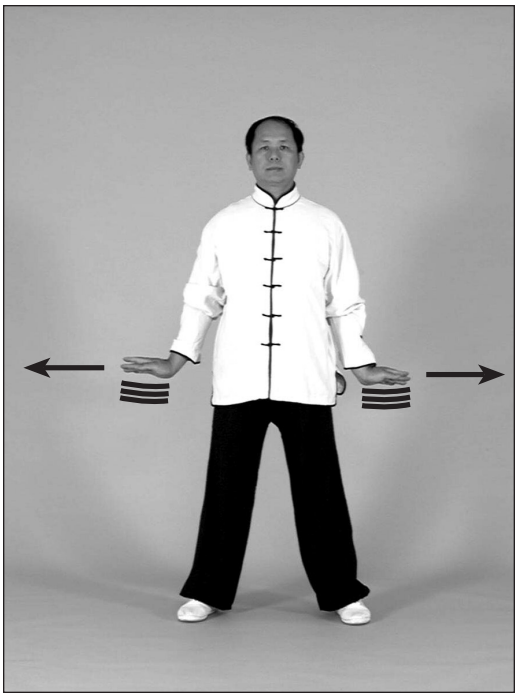


Figure 2-16

Figure 2-17

Figure 2-18

Figure 2-19

Figure 2-20

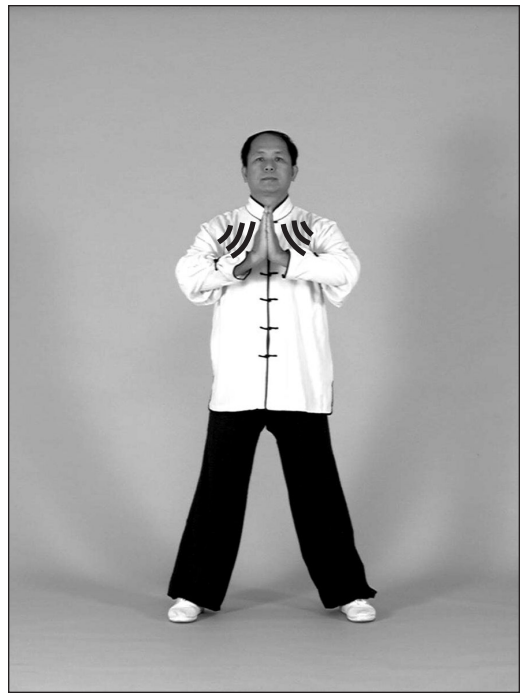


Figure 2-21

Form 5 (Figure 2-20). Extend your arms out to the sides, palms facing out, fingers pointing up. Imagine pushing out when exhaling, then relax when inhaling.

Form 6 (Figure 2-21). Bend your arms and place your hands in front of your chest again, this time with the palms touching. Imagine pushing in when exhaling, then relax when inhaling.

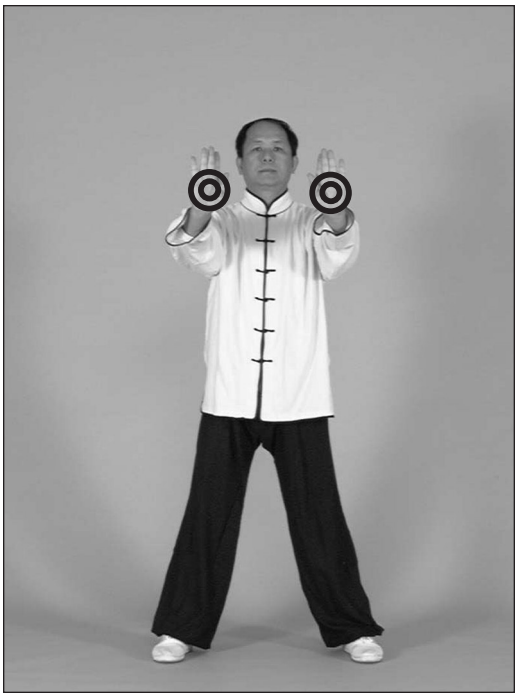
Form 7 (Figure 2-22). Extend your arms straight out in front of your body at shoulder height, palms facing forward, fingers pointing up. Imagine pushing forward when exhaling, then relax when inhaling.

Form 8 (Figure 2-23). Lift your arms straight up, palms facing up, fingers pointing toward each other. Imagine pushing up when exhaling, then relax when inhaling.

Form 9 (Figure 2-24). Lower your hands in front of your chest, elbows bent, palms facing up, fingers pointing toward each other. Imagine lifting up when exhaling, then relax when inhaling.

Form 10 (Figure 2-25). Extend your arms straight out in front of your body, palms facing up, fingers pointing forward. Imagine pushing up when exhaling, then relax when inhaling.

Form 11 (Figure 2-26). Bring your hands in front of your chest, palms facing down, fingers lined up and almost touching. Imagine pushing down when exhaling, then relax when inhaling.



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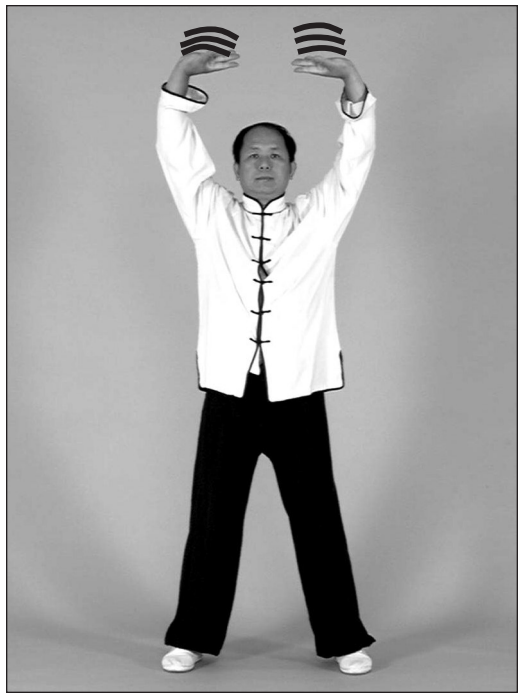

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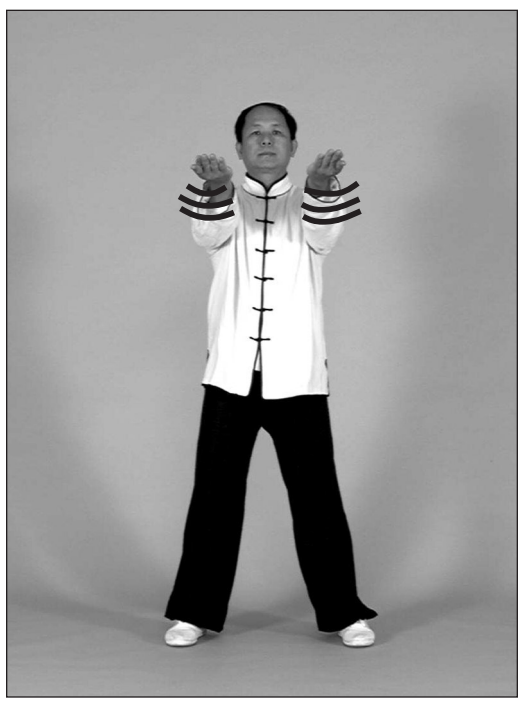

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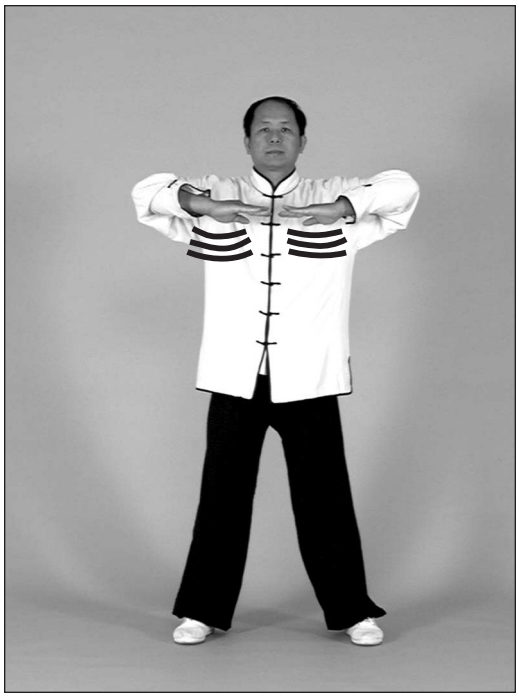

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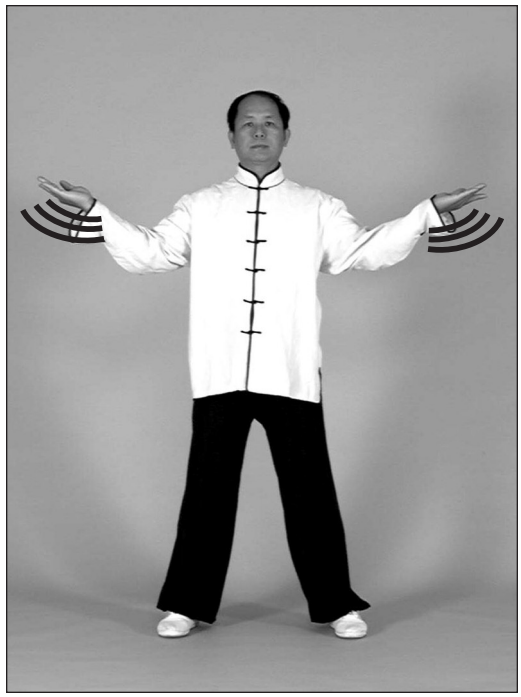


Figure 2-27

Form 12 (Figure 2-27). Extend your arms out to the sides with the elbows bent, palms facing up and slightly inward. Imagine lifting upward and inward when exhaling, and then relax when inhaling.

Just as with the Da Mo Wai Dan, after practicing stand for a few minutes with your arms hanging loosely at your sides. You can also lie down and relax completely. Breathe regularly, relax, and feel the energy redistribute itself.

Moving Forms

The Moving Forms train large muscle coordination, develop the large muscles, and loosen the joints, particularly the back. These forms are a new development in Qigong and were created because practitioners felt that the Yi Jin Jing forms emphasized the arms to the exclusion of the rest of the body. When practicing, repeat each form five to ten times.

Form 1 (Figures 2-28 and 2-29). Stand erect with your arms at your sides and your feet shoulder width apart. Bend forward and touch your fingertips to the floor. Keep your knees straight, if possible, then return to a standing posture. Exhale when bending forward, and inhale while straightening up.

Form 2 (Figures 2-30 and 2-31). Stand up and hold your palms in front of your chest and facing each other. While exhaling, bring your hands together until they almost touch. When you inhale let the hands separate. As you bring your hands together, imagine energy flowing to the palms, completing a circuit.

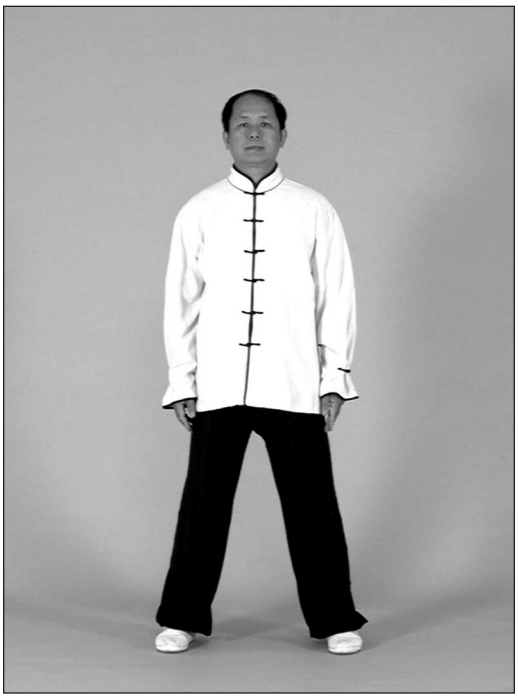


Figure 2-28

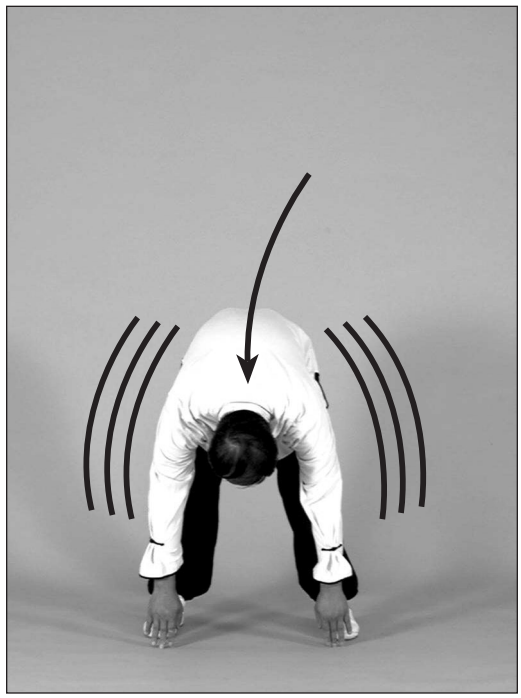
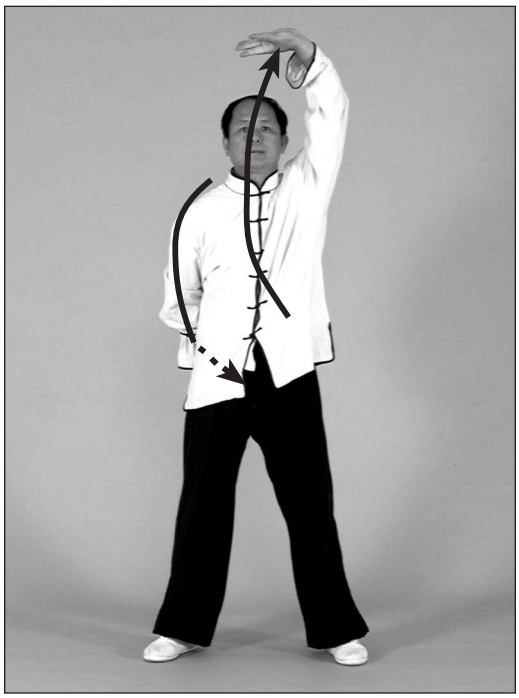


Figure 2-29

Figure 2-30

Figure 2-31



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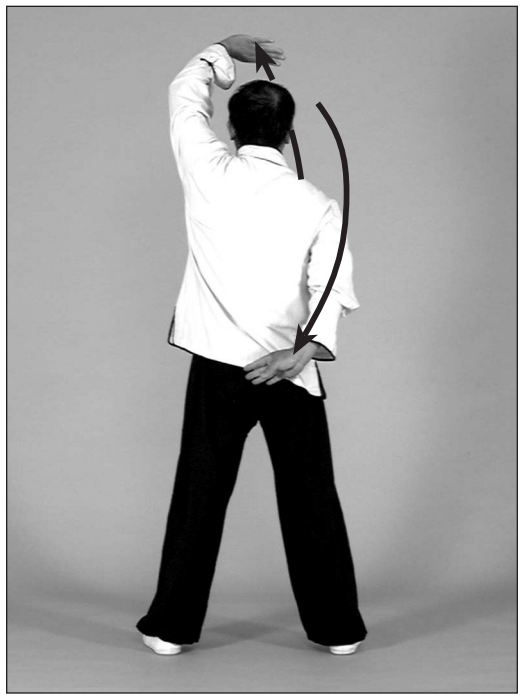


Figure 2-33

Figure 2-34

Figure 2-35

Form 3 (Figures 2-32 and 2-33). Exhale and push one palm straight up over your head while pushing down behind your back with the other palm. Relax and

Figure 2-36

Figure 2-37

inhale while reversing the position of your hands.

Form 4 (Figures 2-34 and 2-35). Clasp your hands behind your back. Expand your chest when inhaling and relax while exhaling.

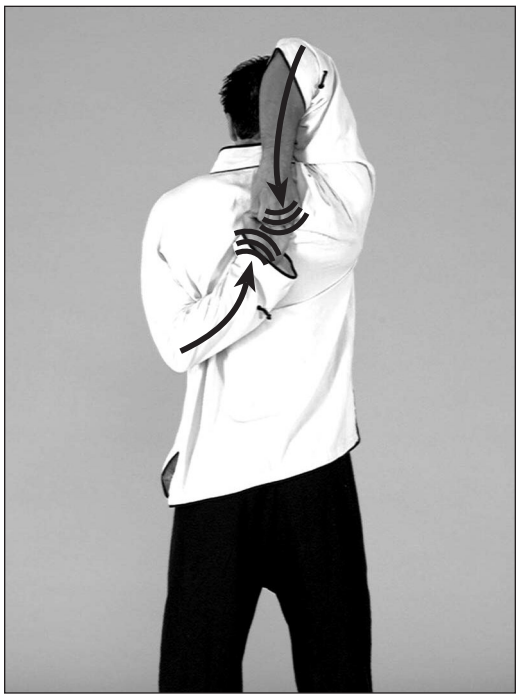
Form 5 (Figures 2-36 and 2-37). Stand with your arms hanging at your sides. Rotate your shoulders together ten times in one direction, then ten times in the other. Coordinate the movement with your breathing. It doesn't matter whether you inhale as the shoulders are moving forward or backward, as long as you are consistent.

Form 6 (Figure 2-38). Reach behind your back with the left hand and reach over your shoulder with the right hand and clasp hands. Expand your chest while inhaling, and relax when exhaling. Do this ten times, then reverse your arms and do ten more times.

Form 7 (Figures 2-39 to 2-41). Clasp your hands behind your back while standing, and then turn your torso from side to side while in a half squat. Exhale while turning to each side and inhale as you turn to the center.

Form 8 (Figures 2-42 and 2-43). Stand in a half squat with your arms out to the sides and your elbows slightly bent. While inhaling, turn your palms up and lift upward, and while exhaling turn your palms over and push down.

Form 9 (Figures 2-44 and 2-45). Bend forward. When inhaling, touch the backs of your hands to the floor, and when exhaling remain bent over and press down on the back of your neck with your palms. You may bend your knees slightly.



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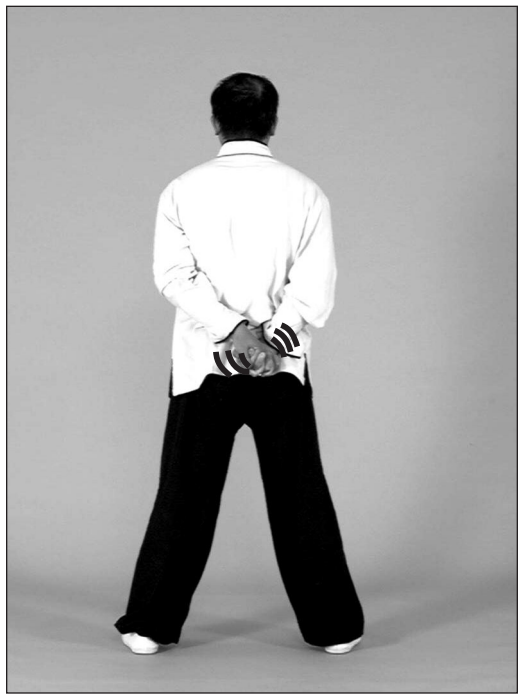

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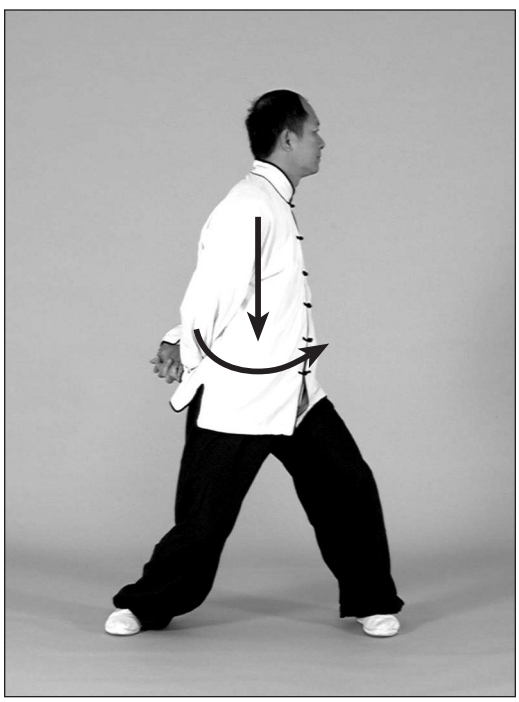

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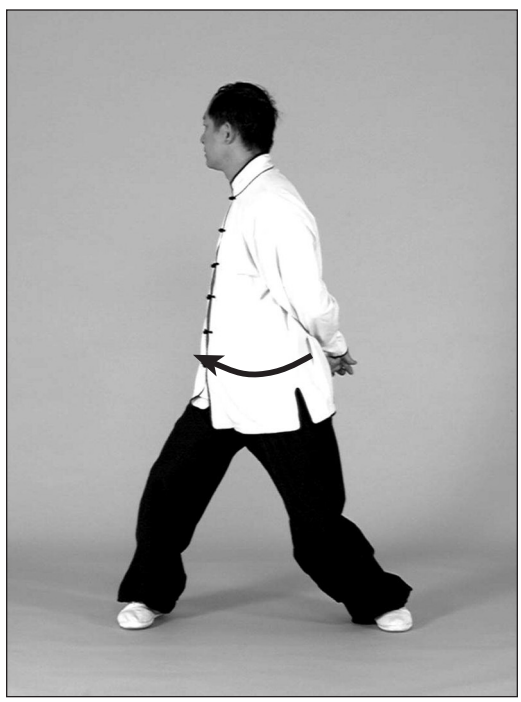
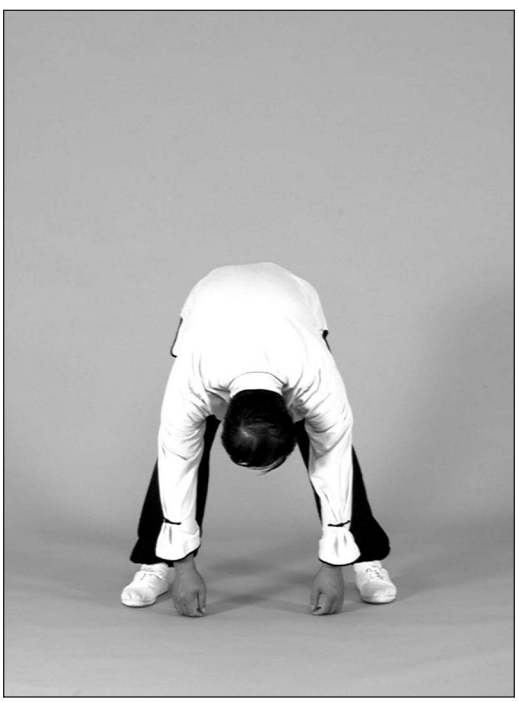


Figure 2-41

Figure 2-42

Figure 2-43



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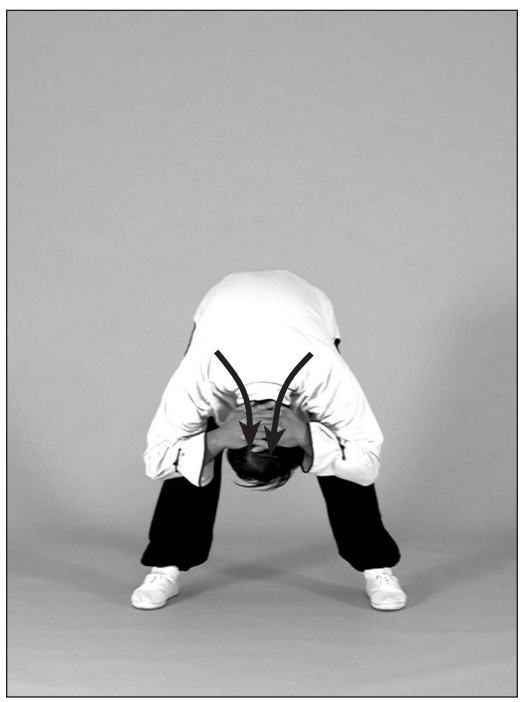


Figure 2-45

Figure 2-46

Figure 2-47

Figure 2-48

Figure 2-49

Figure 2-50

Figure 2-51

Form 10 (Figures 2-46 to 2-49). Stand with your arms extended straight in front of you, palms up. When exhaling, turn the palms down and lower your body by bending your knees, and when inhaling turn the palms up and stand back up.

Form 11 (Figures 2-50 and 2-51). Stand with your feet as far apart as is comfortable. Shift most of your weight to your right foot, and at the same time turn to the right, raising your right arm diagonally upward, palm facing out and up. Point the fingers of your left hand in the opposite direction. Think of the two arms as one unit forming a straight line. Then reverse positions, shifting most of your weight to your left foot, and at the same time turning to the left, raising your left arm diagonally upward, palm facing out and up. Point the fingers of your right hand in the opposite direction. Exhale while turning, and inhale while changing sides.

Form 12 (Figures 2-52 and 2-53). Stand with your feet as far apart as is comfortable. Shift most of your weight to your left foot, and at the same time turn to the left, bending the body sideways with the right arm in front of your head, and the left arm behind your back. The upper palm faces out while the lower palm faces downward. Twist to the left as far as possible with the feeling of spiraling, or pushing, through both hands. Then reverse the posture, shifting most

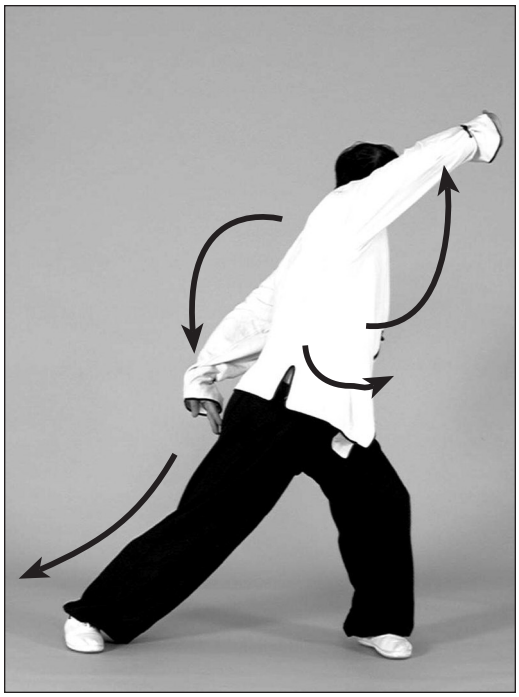


Figure 2-52

Figure 2-53

of your weight to your right foot and at the same time turning to the right, reversing the arms. Exhale while stretching, and inhale while changing sides.

Standing Eight Pieces of Brocade

Marshal Yue Fei (岳飛) is credited with creating the Eight Pieces of Brocade (Ba Duan Jin, 八段錦) in the twelfth century, during the Song dynasty (960-1280 A.D., 宋朝), in order to improve the health of his soldiers. The original set consisted of twelve forms, but this has been shortened to eight. This set is widely practiced all over China, and several distinct styles have developed, all of them effective. The name comes from brocade, which is a cloth, usually of silk, woven into complex and colorful patterns. Brocade is very highly prized, just as the good health produced by these simple exercises is prized.

Because this set was created nearly one thousand years ago, many versions exist. Only one of these versions is presented in this book. If you have learned or seen a different version, do not be concerned. The principles and the goals of the practice remain the same. If you are interested in knowing more about the theory and practice of the Eight Pieces of Brocade, please refer to the book *Eight Simple Qigong Exercises for Health*, available from YMAA Publication Center.

Figure 2-54

Figure 2-55

When performing the set, observe the following rules:

1. Relax before and after exercising, perhaps by taking a short walk.
2. Breathe naturally through your nose.
3. Keep your back vertical, except where leaning is part of the exercise.
4. Practice where ventilation is good and the air is fresh.
5. Perform the exercises slowly and stay relaxed.
6. For beginners, repeat each piece at least six times. Once your health and strength improves, continue to increase the number of repetitions until you can do each piece twenty-four times.

Piece 1 (Figures 2-54 to 2-58). Stand naturally, with your feet parallel and shoulder width apart, and your hands at your sides. Close your eyes, calm your mind, and breathe regularly. Open your eyes and look forward, and continue breathing naturally and smoothly. Condense your Shen (spirit) in your third eye (located in the center of your forehead), and sink your Qi to the Dan Tian. Then interlock your fingers and raise your hands above your head without bending your arms, and at the same time lift your heels. This is called Double Hands Hold up the Heavens (Shuang Shou Tuo Tian, 雙手托天). Drop your heels, and tilt your body to the left and then to the right, and then stand

Figure 2-56

Figure 2-57

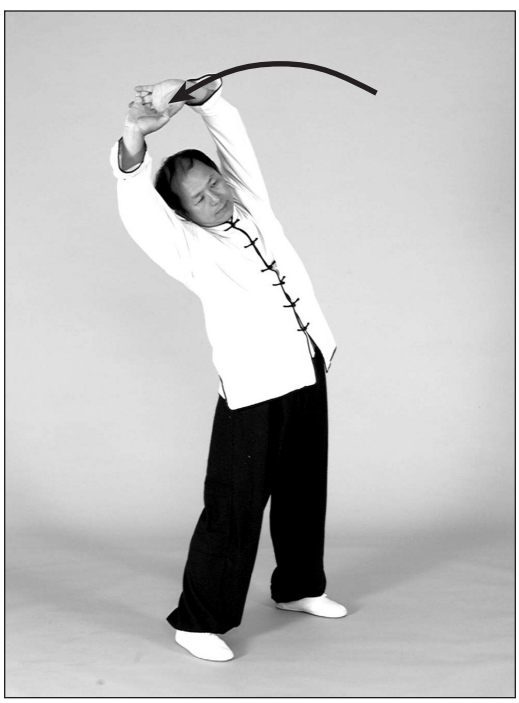


Figure 2-58

Figure 2-59

Figure 2-60

up straight again. Lower your hands in front of your body to complete the piece. Do twenty-four repetitions.

Piece 2 (Figures 2-59 to 2-63). Step to the right with your right leg, and squat down slightly. Relax your hands and lift them up to the chest area. Bring your palms together, then separate them with the right hand moving near the right nipple. Your left hand changes into the "sword secret" hand form and extends to the left as if you were pulling a bow to shoot a hawk. (To do the hand form, close all of your fingers into a fist except the index finger and middle finger). Stare at a distant point to your left. Then stand up and lower your hands, circle them up to the chest and repeat the same process to your right. Do twelve in either direction for a total of twenty-four pieces.

Piece 3 (Figures 2-64 to 2-67). After you complete the last piece, stand up and move your legs so that your feet are parallel and shoulder width apart. Then move both hands in front of your stomach with the palms facing up. Raise your left hand above your head and push upward, and at the same time lower your right hand to your right side, palm down, and press down slightly. Then change your hands and repeat the same process. You should feel that both

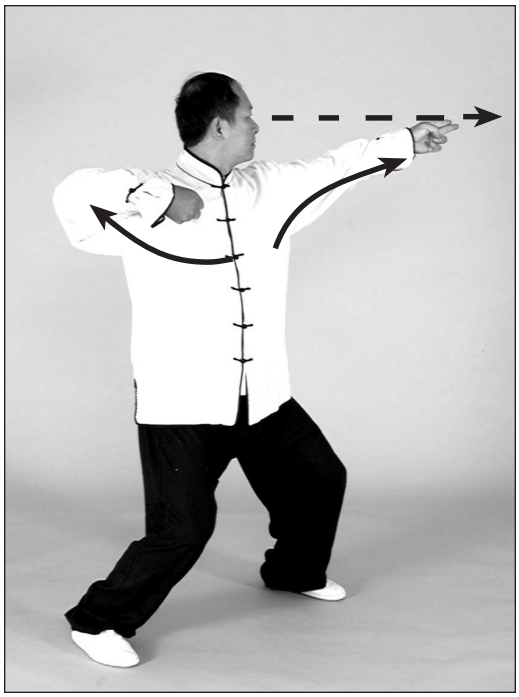


Figure 2-61

Figure 2-62

Figure 2-63

Figure 2-64

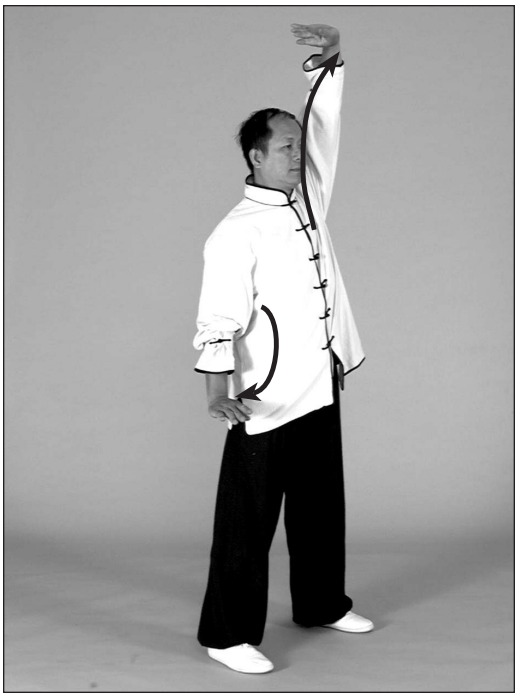


Figure 2-65

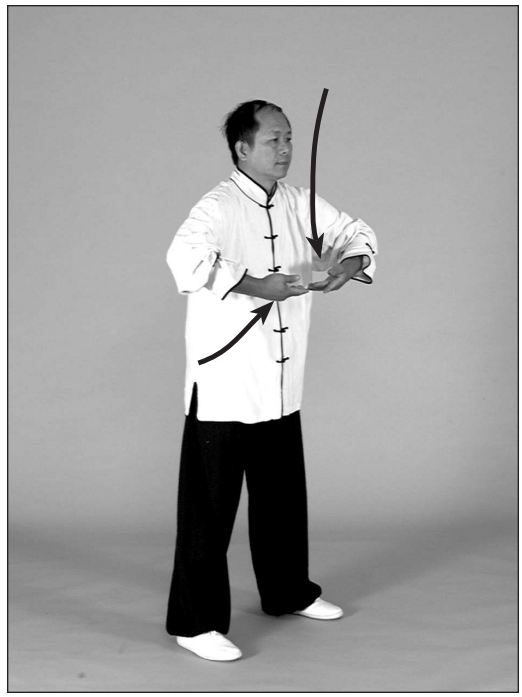


Figure 2-66

hands are pushing against resistance, but you must not tense your muscles. Do twenty-four repetitions.

Piece 4 (Figures 2-68 to 2-74). Stand easily and comfortably with both feet parallel as before, and your hands hanging down naturally at your sides. Lift your chest slightly from the inside so that your posture is straight, but be careful not to thrust your chest out. Turn your head to the left and look over your shoulder as you exhale, then turn your head to the front as you inhale. Turn your head to the right and look over your shoulder as you exhale, then again turn your head to the front as you inhale. Turn twelve times in each direction, for a total of twenty-four. Only turn your head. Your body does not move.

Next, place your hands on your lower back and turn your head twenty-four times as before. Finally, move both hands to your chest with the palms facing up, hold your elbows and shoulders slightly forward, and repeat the head turns another twenty-four times.

During all three parts, when you exhale and turn your head, use your mind to lead the Qi from the Dan Tian, approximately an inch and a half below your

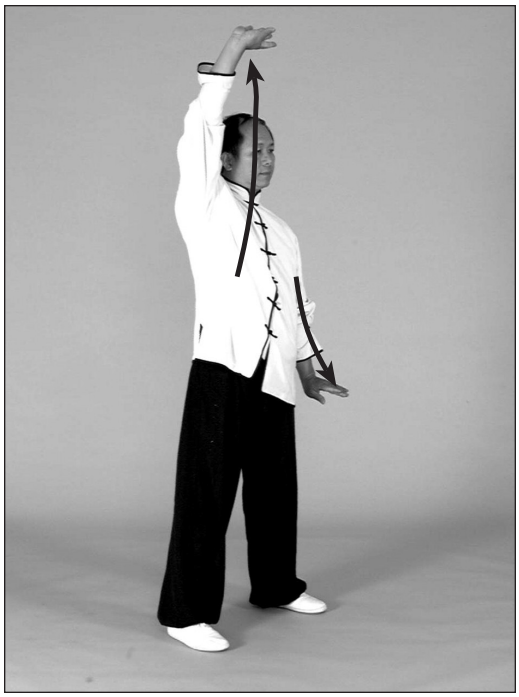


Figure 2-67

Figure 2-68

Figure 2-69

Figure 2-70

Figure 2-71

Figure 2-72

Figure 2-73

Figure 2-74

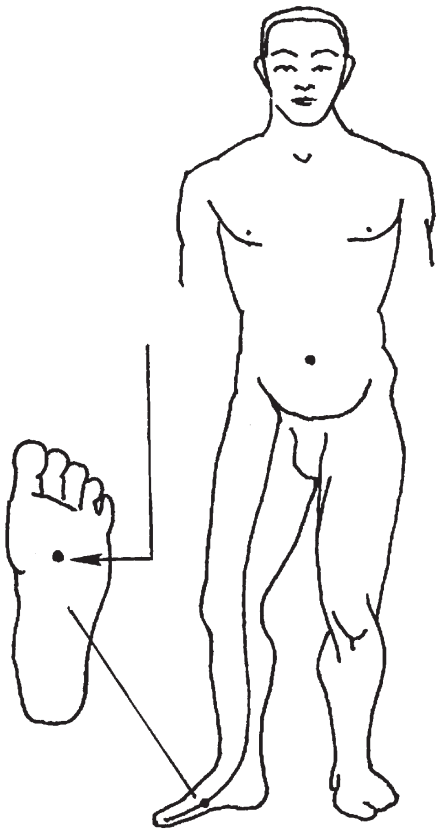


Figure 2-75 Bubbling Well Cavity (Yongquan)

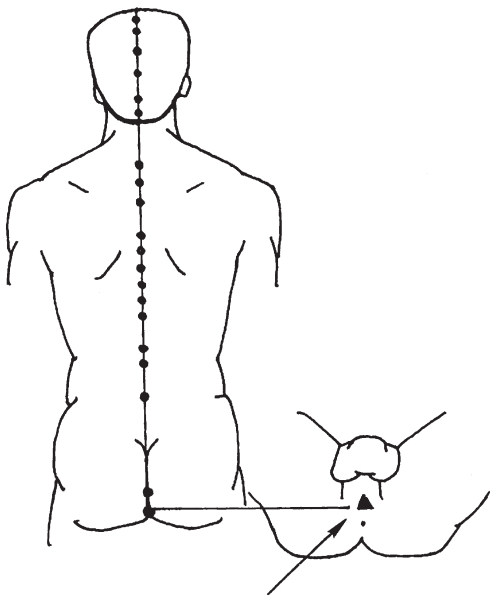


Figure 2-76 Huiyin Cavity

navel, to your Bubbling Well cavity (Yongquan) (Figure 2-75) and Huiyin cavity (Figure 2-76). Then, as you turn your head to the front and inhale, lead the Qi back to the Dan Tian.

Piece 5 (Figures 2-77 to 2-80). Take one step to the right with your right leg and squat down. Place your hands on top of your knees, with the thumbs on the outside of the thighs. Sink your Qi to the bottoms of your feet, and place your mind on the two Bubbling Well cavities (one on each foot). Shift your weight to your left leg and press down heavily with your hand, and line up (i.e. extend) your head, spine, and right leg. Stay in this position for about three seconds,

Figure 2-77

Figure 2-78

Figure 2-79

Figure 2-80

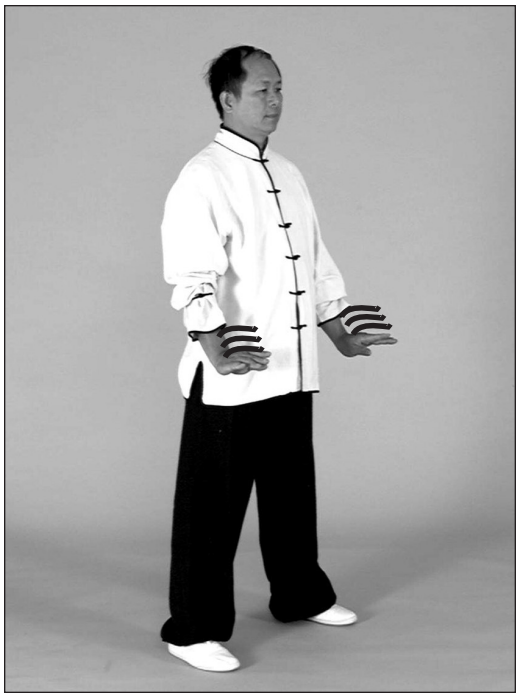


Figure 2-81

Figure 2-82

then return to the original position, and then repeat the same thing on the other side. Turn twelve times in each direction for a total of twenty-four repetitions.

Piece 6 (Figures 2-81 to 2-85). Move your left leg back so that your feet are shoulder width apart. Press both palms down beside your waist, then move your hands up in front of your chest and above your head with the palms facing up. The form looks as if you were holding or lifting something above your head. Stay there for three seconds, then bend forward, extend your arms, and hold your feet. Pull your hands up slightly so that you are putting a gentle stress on your whole body. While holding your feet, your

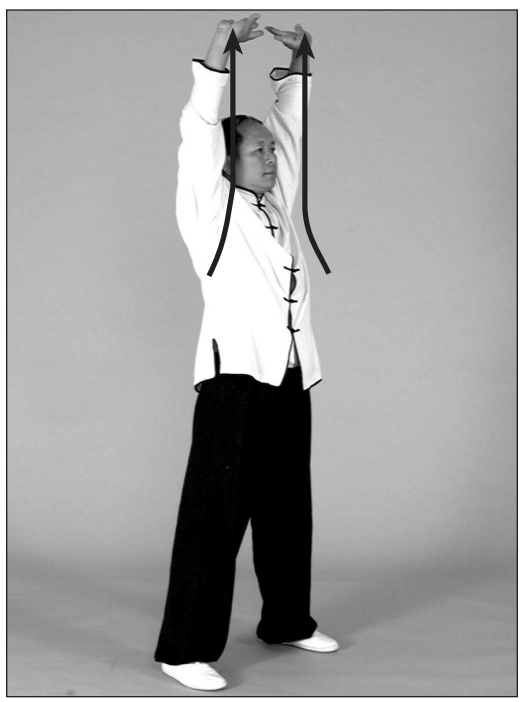


Figure 2-83

Figure 2-84

Figure 2-85

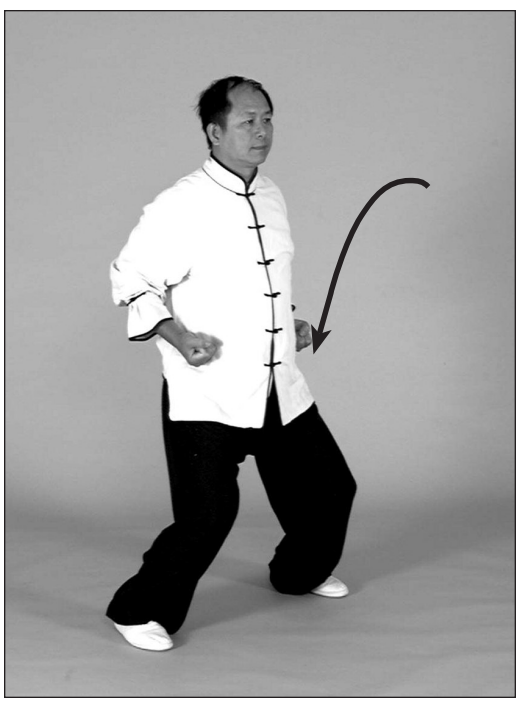
mind is on the Bubbling Well cavities. Stay there for three seconds. Repeat the entire process sixteen times.

Piece 7 (Figures 2-86 to 2-89). This piece is very similar to the second piece. Step out to your right and squat down, holding your body erect and your fists beside your waist. Tighten both fists, and extend one arm to the side in a twisting, punching motion (i.e. screw the fist). Your other hand stays beside your waist in a tight fist. The hand that is out can be either a fist or an open palm. After you finish the extending movement, loosen both hands and bring the extended hand back to your waist to the starting position. Then tighten both hands and repeat on the other side. When you make the punching motion, glare fiercely at an imaginary opponent. Remember to punch slowly. Do eight on either side, for a total of sixteen.

Piece 8 (Figures 2-90 to 2-96). There are three parts to this piece. First, let both hands drop down naturally beside your body. Stand still and keep your mind calm. Lift yourself up on your toes and stay as high as you can for three seconds. Then lower your feet to the floor. Repeat twenty-four times. Next, place your hands on your lower back, and again lift yourself up on your toes for three seconds, and then let yourself down. Also do this twenty-four times. Finally, hold your hands in front of your chest and again lift yourself twenty-four times. The different hand positions serve different Qi circulation functions.

Figure 2-86

Figure 2-87



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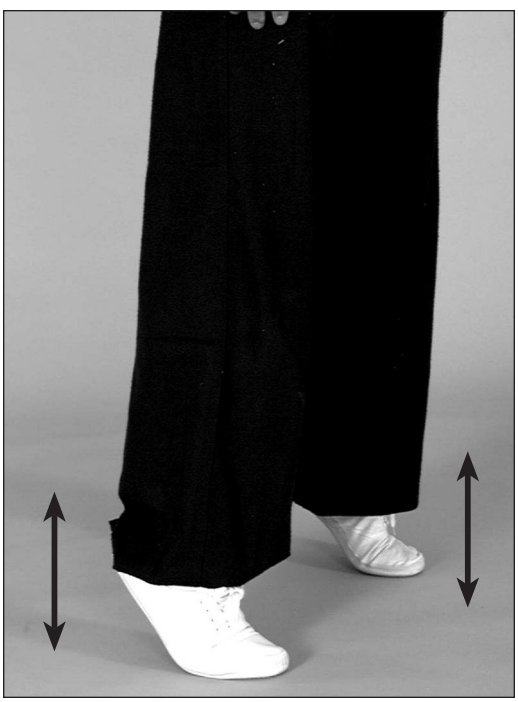

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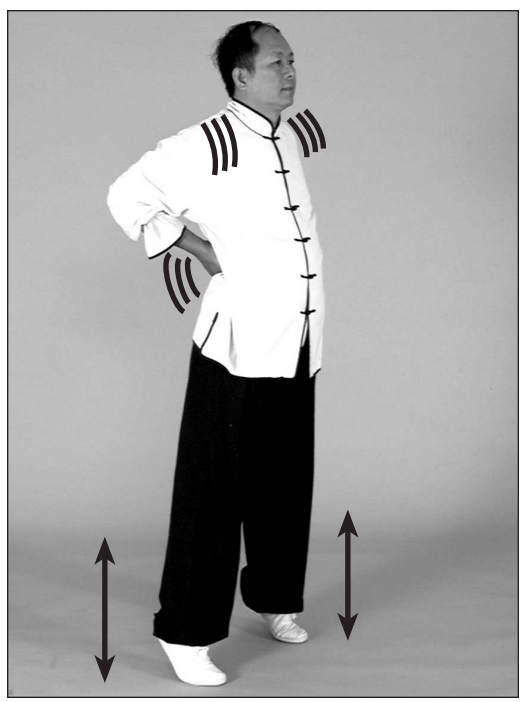

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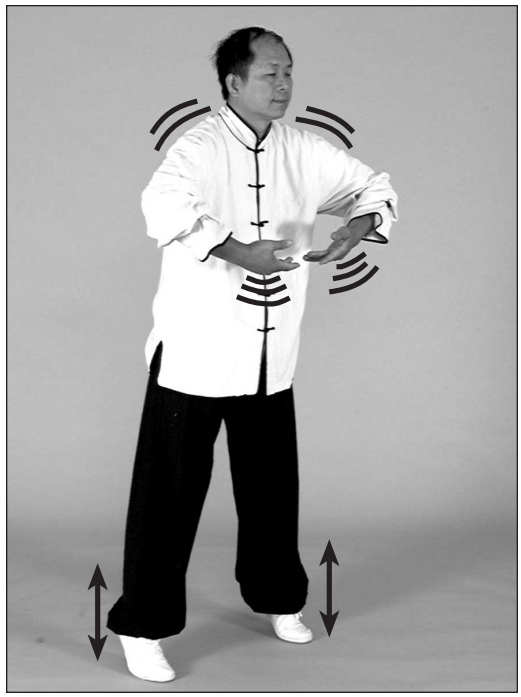
Figure 2-94



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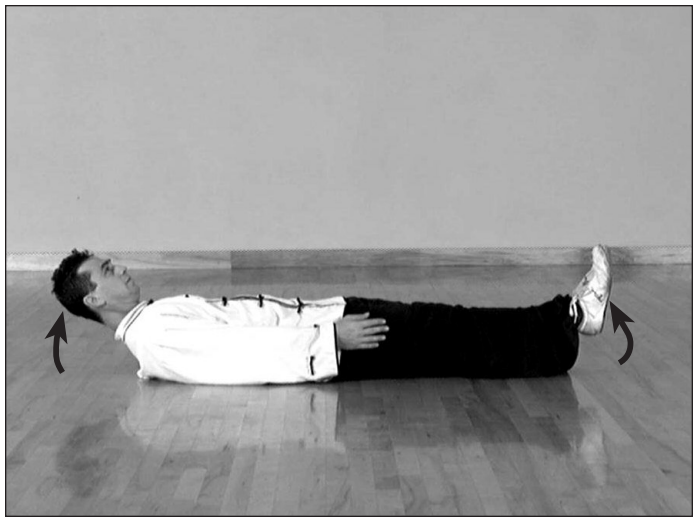

Figure 2-97

After you finish this piece, stand still, keep your mind calm, and breathe smoothly and regularly for about three minutes.

Still Wai Dan Forms

Some of the Still Wai Dan forms are very similar to Indian Yoga, which is not surprising, since China looked to India as a spiritual source for many years. The forms should be done in as relaxed a manner as possible, tensing only the muscles needed to do the posture. Place the tip of your tongue against the roof of your mouth and breathe deeply from the lower abdomen.

Form 1 (Figure 2-97). Lie on your back with your legs together and your arms at your sides. Keeping the legs straight, lift your feet about three to five inches off the floor, and at the same time lift your head and upper torso the same height. Breathe deeply and hold the position for thirty seconds. As your strength and endurance increases, you can add more time until you are able hold the posture for two or three minutes.

Form 2 (Figure 2-98). Stretch out with your head on one chair and your feet on another with the body straight. Hold the posture for thirty seconds and work up to two minutes. As you might guess, this posture is very difficult. It is almost essential to do self-hypnosis to practice it. This is the advanced form of Form 1. In Chinese martial arts training this form is called Iron Board Bridge (Tie Ban Qiao, 鐵板橋). You should not attempt this until you can hold the first form for at least two minutes.

Form 3 (Figures 2-99 and 2-100). Lie on the floor on your stomach. Bend

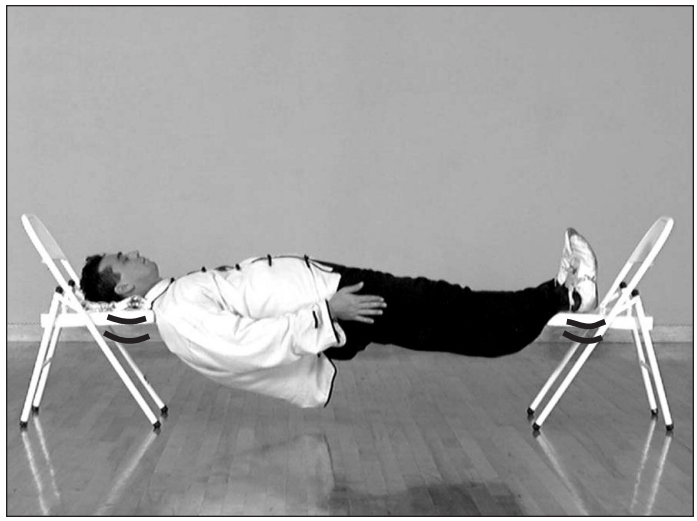

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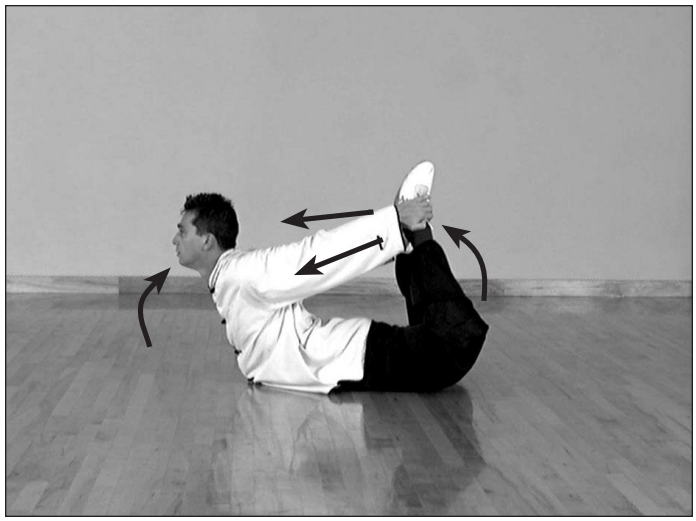
Figure 2-99



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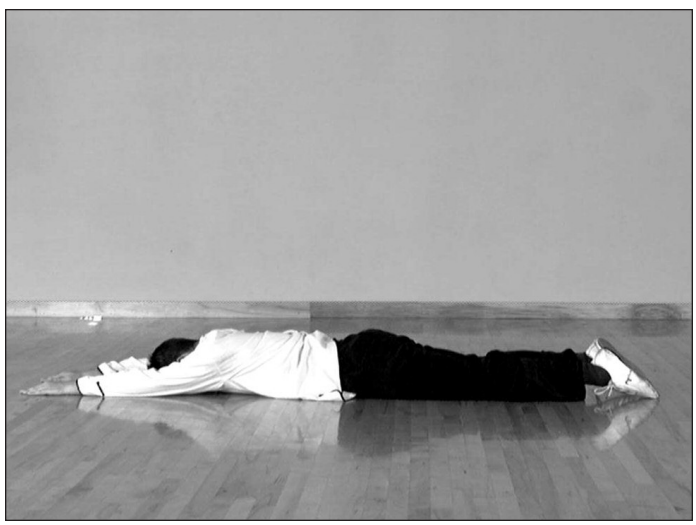


Figure 2-101

your knees and reach back and grasp the ankles or feet. Pull the feet and head toward each other as you inhale, and then relax as you exhale.

Form 4 (Figures 2-101 and 2-102). Lie on the floor on your stomach with the arms stretched forward. Simultaneously lift your upper body and your feet off the floor as you inhale, and then relax as you exhale. In Yoga, this form is called the Locust.

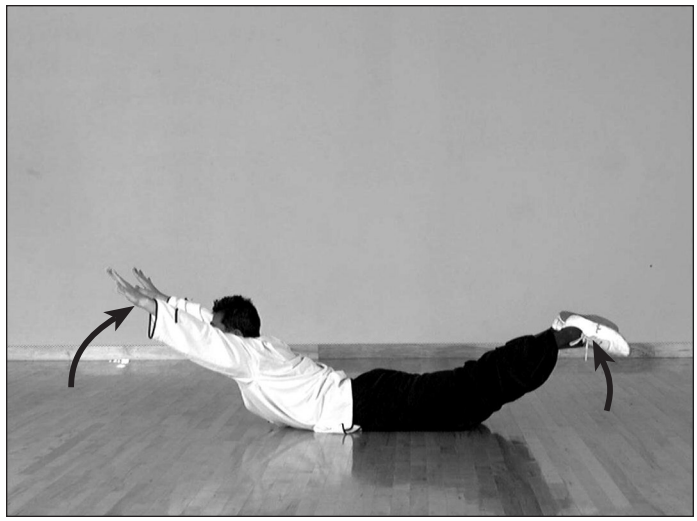


Figure 2-102

Figure 2-103

Form 5 (Figures 2-103 and 2-104). Lie on your back and grasp your feet. Slowly straighten your legs as you exhale. Return to the original position as you inhale.

Form 6 (Figure 2-105). Lie on your back with your arms by your sides. Raise your legs vertically, then continue to lift, raising the buttocks and torso off the floor. If your balance is unsteady, you may bend your elbows and use the hands

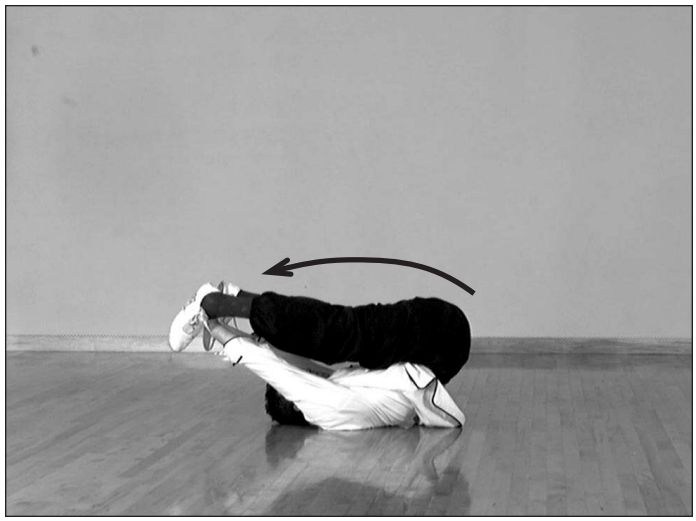
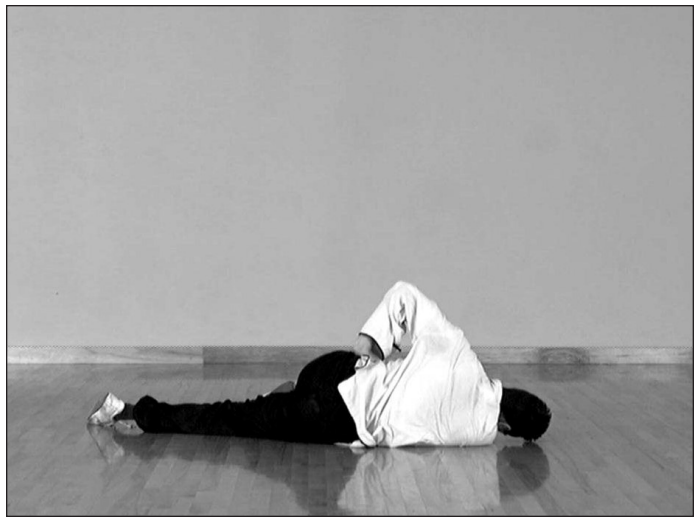


Figure 2-104

Figure 2-105

to support the trunk in a vertical position. The weight is on your shoulders and the upper arms, not on your neck. Hold this position for at least one minute, breathing slowly and deeply. This is known as the shoulder stand.

Form 7 (Figures 2-106 and 2-107). Lie on your right side, with your left knee bent so that your left knee and lower leg rest on the floor. Your right arm is straight out in front of you, your left arm is along your side. While inhaling, turn your torso so that your left shoulder and upper arm touch the floor. Your left leg remains in position. While exhaling, roll back to the starting position on the right side. Do this twenty-five times, then switch sides and repeat twenty-five times.



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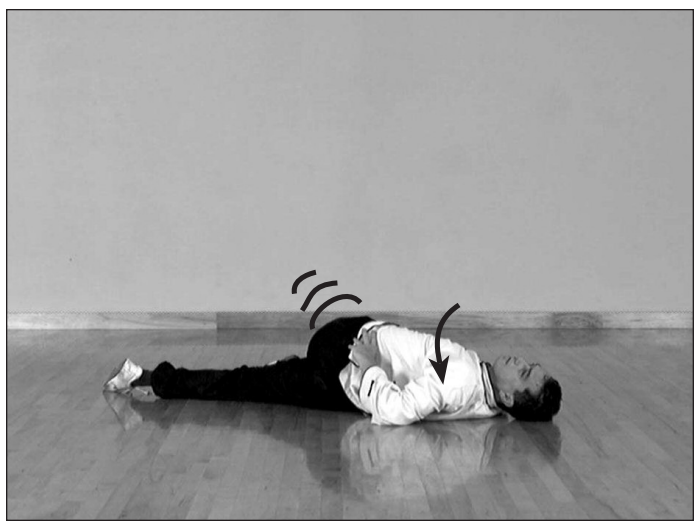


Figure 2-107

Form 8 (Figure 2-108). Assume the pushup position, resting your body weight on the fingertips. Keep your back straight. Hold for thirty seconds up to one minute.

Form 9 (Figures 2-109 and 2-110). This posture is called The Child Worships the Buddha (Tong Zi Bai Fo, 童子拜佛). Stand on one leg and extend the other straight out in front, parallel to the floor. Press your palms together in front of your chest. Hold for thirty seconds on each leg. As an advanced technique, bend your knee and lower your body on inhalation, and stand back up on exhalation.

Figure 2-108

Figure 2-109

Figure 2-110

Form 10 (Figure 2-111). Stand on one leg in a half squat with the palms pressed together in front of the chest, but this time the free leg is held out in front of the body. Hold for up to three minutes on each leg.

Form 11 (Figure 2-112). Stand in a half squat with your feet shoulder width apart and parallel. Raise your arms up until the palms face the ceiling. Bend your

Figure 2-111

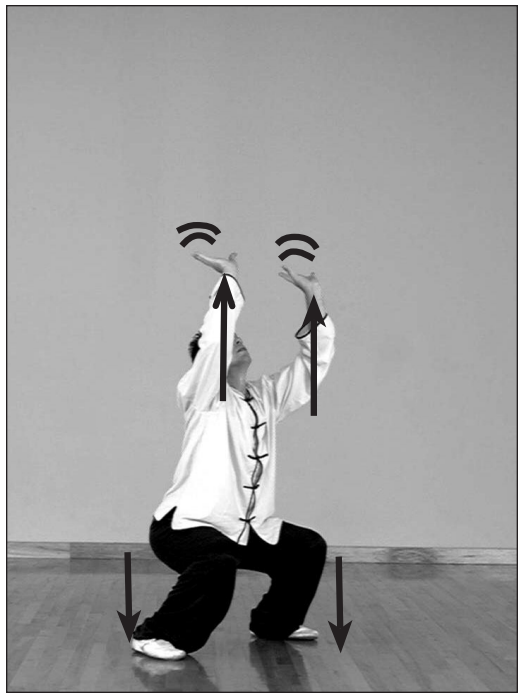


Figure 2-112

head back and look straight up. Hold for one to three minutes. This is called Tuo Tian (Holding up the Sky, 托天).

Form 12 (Figure 2-113). Stand on one leg, with the front toe of the other leg just touching the floor in front of your body. Raise your arms in a horizontal circle in front of your chest, palms facing in. Hold for three minutes on each leg.

This chapter introduces you to the principles and theory of Wai Dan exercises. Although several sets of traditional Wai Dan forms are presented, you should be able to create your own forms as long as you thoroughly understand the theory. The new forms should generate the sensation of Qi flow in the areas or sets of muscles being exercised.

Figure 2-113

Chapter 3

Nei Dan Qigong

(Internal Elixir)

内丹氣功

3-1. Introduction

Nei Dan (pronounced "Nay Dan") literally means "internal elixir." It is a training method in which Qi is generated in the abdomen and then guided by the mind throughout the body. As was explained in chapter 1, when the muscles are exercised, Qi and blood accumulate in the area of the body being exercised. When the muscles are then relaxed, the channels open wide and allow the accumulated energy to flow from the area that was exercised and circulate throughout the body. This exercising with exterior muscles, called Wai Dan, was discussed in the previous chapter.

Nei Dan is a different process. Energy is generated in an area of the lower abdomen called the Dan Tian (下丹田) or Qihai (Co-6)(Sea of Qi, 氣海). The energy built up in the Dan Tian can be guided by the will to circulate through the two major vessels in the body, the Governing Vessel (Du Mai, 督脈) and Conception Vessel (Ren Mai, 任脈), which are centered in the back and front of the torso. This is called Small Circulation (Xiao Zhou Tian, 小周天). Eventually, energy can be directed throughout the entire body through all twelve primary Qi channels. This is called Grand Circulation (Da Zhou Tian, 大周天).

The history of Nei Dan can be traced to the very beginning of Qigong practice in China. Originally, judging from the record of Buddhist and Daoist scriptures, it was used to promote physical and spiritual health, as it still is now. The people who learned Nei Dan were scholars, Buddhist and Daoist monks, and a few common people, often sick people trying to regain their health.

In the thirteenth century, the Daoist martial style now known as Taijiquan (太極拳) was created. Taijiquan specializes in using the internal power created with Nei Dan. Though the breathing techniques used for training are different from those of the Buddhists, the principles are the same. Zhang, San-Feng (張三豐)(Figure 3-1) is credited with creating the style in the Wudang Mountain area (武當山)(Figure 3-2) located to the South of Zhong Xian (鐘縣), Hubei Province (湖北省) in China. Since that time, several other Nei Dan martial styles based on the Wudang principles have been developed, such as Baguazhang (八卦掌), Xingyiquan (形意拳), and Liu He Ba Fa (六合八法).

Figure 3-1. Zhang, San-Feng

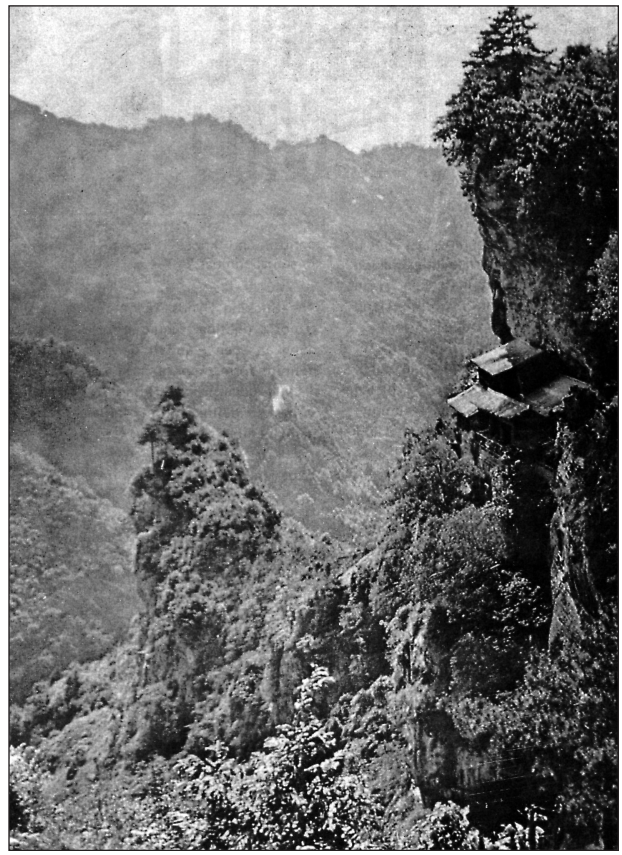


Figure 3-2. Wudang Mountain

In the hundreds of years that have passed since then, both Shaolin Gongfu and Taijiquan have kept their respective emphasis on Wai Dan and Nei Dan secret. It was not until the late 19th century and the beginning of the 20th century, when both Shaolin Gongfu and Taijiquan were generally exposed to the Chinese public, that martial artists commonly began to practice both Nei Dan and Wai Dan.

Many other martial and non-martial styles of Wai Dan and Nei Dan were created throughout Chinese history that were popular with the Chinese people. However, most of these styles have died out, and the styles mentioned above have dominated the popular interest since the turn of the century.

Also, many non-martial systems do not use the Dan Tian as the source of Qi, but rather use some other point on the Governing or Conception Vessels, such as the solar plexus or the third eye. Energy is generated by concentrating on a selected point, not through moving the abdominal muscles. These meditation systems are outside the scope of this book and will not be discussed.

Compared with Wai Dan, Nei Dan has both advantages and disadvantages. The disadvantages are: first, with Nei Dan it takes a longer time to experience the Qi in the Dan Tian than it does to feel energy in a local area using Wai Dan. Therefore, Wai Dan Qigong can be easily applied to the martial arts in a short time, and you can see improved health and power relatively quickly. Second, Nei Dan requires more patience and a calmer mind than Wai Dan.

Finally, Nei Dan training requires instruction from a more qualified master than Wai Dan. Usually, Wai Dan training is quite straightforward once the principles and the forms are understood. However, in Nei Dan it is harder to experience Qi, so a student requires a master's advice and experienced analysis to advance step by step. Nei Dan generates a large amount of Qi and starts circulating it in the vital Governing and Conception Vessels, and it is possible that Qi can stagnate in the cavities of these vessels. Also, the generated Qi can get out of the meditator's control, go into an unexpected channel, and stay in the cavities of that channel. This Qi residue can be dangerous if the student does not know how to handle the problem. More caution and help from an experienced master is necessary in order to avoid injury.

On the other hand, Nei Dan has several advantages over Wai Dan. First, Nei Dan teaches an awareness of Qi circulation and develops this circulation more fully throughout the body, which benefits the organs more than Wai Dan. As you already know, Wai Dan circulates the Qi locally, and therefore benefits only specific organs.

Second, the Nei Dan practitioner does not have the risk of San Gong or Energy Dispersion, since Nei Dan does not build up the body's muscles except for those of the lower abdomen (the Dan Tian area), and once you practice Nei Dan for a few years, you will naturally use the Dan Tian all the time. Third, once the Nei Dan circulation is completed, the internal power it can build for martial purposes is much stronger than that of Wai Dan.

Very commonly, Chinese martial artists train both Wai Dan and Nei Dan, while non-martial artists usually practice only one or the other for health purposes.

Nei Dan can be roughly divided into Buddhist and Daoist styles. The major differences are, first, in training emphasis. Buddhists emphasize raising the Qi (Yang Qi, 養氣), in which the Qi is maintained through calmness, and is concentrated in the brain in order to reach enlightenment. In China, maintaining Qi through calmness is called Zuo Chan (坐禪) or Sitting Meditation.

In Daoist practice, however, breathing from the Dan Tian is emphasized to build up Qi and to make it stronger and stronger. This is called Lian Qi (練氣) or Strengthening the Qi. After the Qi is built up, the Daoist will circulate the Qi through the body by guiding it with his will. This is called Transporting the Qi

(Yun Qi, 運氣) or Circulating the Qi (Xing Qi, 行氣). This kind of Daoist Qigong training is commonly called Yun Gong (運功) or Xing Gong (行功), which means "the Gongfu of Qi transportation."

Second, in Qi training, Buddhists use natural breathing, in which the abdomen is drawn in when exhaling, and expanded when inhaling. The Daoists use the reverse breathing technique, in which the abdomen is drawn in when inhaling, and expanded when exhaling. It is possible that this difference stems from the Daoist use of Nei Dan in martial applications. They found it easier to express strong internal power when the Dan Tian is expanding while exhaling and sinking the Qi.

In this chapter, the next section will explain the principles of Nei Dan, and how the Qi is generated and circulated. The methods of Nei Dan training, both Buddhist and Daoist, will be introduced in section three. In section four, the secret training methods for strengthening and guiding Qi to particular areas for martial purposes will be discussed. Finally, to close the chapter, exercises and self massage techniques for after meditation will be presented in section five.

3-2. Principles of Nei Dan Qigong

As was explained before, the method in which Qi is generated in the Dan Tian or Qihai and then guided by the mind to circulate through the entire body is called Nei Dan. The location of the Dan Tian is about one and a half inches directly below the navel. The name "Dan Tian" means "Field of Elixir" and is used by Daoist meditators. The name "Qihai" is used by acupuncturists and means "Sea of Qi." The Dan Tian is considered to be the original source of a person's energy, because the embryo uses the lower abdomen to circulate its supply of nourishment and oxygen from its mother. After the baby is born, it continues to breathe with emphasis on the lower belly for several years. But gradually the focus of breathing moves higher and higher in the torso, so that by late childhood, people think of themselves as breathing with their chests, and they have lost control of their lower abdominal muscles. In Nei Dan meditation, the practitioner returns to the embryonic method of breathing; at least the focus of breathing returns to the Dan Tian because it is considered the source of Qi circulation. The Dan Tian is also called the furnace or Huo Lu (火爐)(relating meditation to Daoism's alchemical tradition) in which the fire or energy can be started.

An important Daoist classic is *Tai Xi Jing* (胎息經) or *Classic of Harmonized Embryonic Breathing*. It emphasizes the importance of the Dan Tian and regulated breathing, and recommends the nurturing of the Dan Tian as if it were an embryo. This idea is sometimes portrayed in Daoist art by a meditator with a baby over his head.

Principles From The Tai Xi Jing
胎息經

胎從伏氣中結，氣從有胎中息。
氣入身來爲之生，神去離形爲之死。
知神氣可以長生，固守虛無以養神氣。
神行則氣行，神住則氣住。
若欲長生，神氣相注。
心不動念，無去無來，不出不入，自然常在。
勤而行之，是眞道路。

The embryo is conceived from the hidden or undeveloped Qi.
Qi is accepted through the regulated breath of the embryo.
When Qi is present, the body may live; When Shen (Spirit) abandons the body and the embryo disperses, death will follow.
Cultivation of Shen and Qi makes long life possible. Protect and nourish the spiritual embryo to build up Shen and Qi.
When Shen moves, the Qi moves; where Shen stops, the Qi stops.
For life to flourish, spirit and energy (Shen and Qi) must harmoniously interact.
When the Xin (heart-mind) is tamed by Yi (wisdom-mind), not a thought goes or comes. (When thoughts are not going and coming), nature is free.
Intelligence in action is the only true path.

Through thousands of years of experience, Chinese meditators found that with practice they could retrain the abdominal muscles and regain a stronger flow of Qi. This exercise is called Back to Childhood (Fan Tong, 返童). Principally, when abdominal muscles are exercised, the nerves and Qi channels will accumulate the energy that has been generated by the exercise. This kind of energy generation and accumulation is called Starting the Fire or Qi Huo (起火). It is enhanced by concentrating the mind strongly on this activity. Later, it was found that in the Qi Huo exercise, the breathing must be coordinated in order to exercise the muscles efficiently and regularly. Also, this regular breath coordination helps the meditator to concentrate on the exercise. As explained in chapter 1, the mind can control Qi generation and circulation. Therefore, in meditation, you should

concentrate your mind on the Dan Tian (丹田) which is called "Yi Shou Dan Tian" (意守丹田), or "The mind always stays with the Dan Tian."

Because it is a principle of Chinese meditation that the Dan Tian is the source of Qi circulation, beginning training is centered around this spot. The first thing to learn to do is to control the abdominal muscles, making them expand and contract at will, so that the lower abdomen rises and falls like a baby's. This Back to Childhood exercise can be done through frequent practice. Usually after one month of thirty minutes of daily practice, you can accomplish this control. With continued practice, the exercise will generate more and more energy. By keeping your mind concentrated on the Dan Tian, the energy will concentrate there. When the accumulated Qi is strong enough, you should be able to feel warmth in the Dan Tian.

This Back to Childhood abdominal exercise confers several benefits. First, the up and down motion of the abdominal muscles during deep breathing massages the stomach and intestines, and exercises the muscles holding the internal organs in place, and will increase their strength. This is the reason why deep breathing exercise can cure hernias, which are caused by weakness of the internal muscles. Second, exercising the abdominal muscles generates Qi not only for circulation, but also directly for the organs held and surrounded by these muscles. This Qi supply plus the increased blood circulation keeps the organs healthy. Finally, deep breathing uses the lungs to their fullest capacity, thereby strengthening and cleaning them.

If you continue to practice for another two to three weeks after the Dan Tian feels warm, you will then feel the muscles trembling or tingling. It is the accumulation of Qi in the nerves and Qi channels which causes the muscles to be out of control. This phenomenon is called Dong Chu (動觸) or Movement Sensing, in meditation. (As a matter of fact, the term "Dong Chu" is used in meditation for any kind of perceptible phenomenon caused by Qi flow, Qi redistribution, or Qi over-accumulation. The most common experiences are itching, tingling or twitching of isolated muscles, or uncontrollable shaking of the whole body). When the lower abdominal muscles begin to vibrate, it is time to guide and circulate the energy or Qi. Concentration at this moment is extremely important. You should be very calm and not get excited by the Dong Chu feeling. This phenomenon, however, does not happen to every meditator. For some, the first cycling cavities are already open and the Qi will move through them without Dong Chu happening.

Before going further, you should first understand the Qi circulation route or path. As mentioned earlier, there are two main vessels located on the front and back of the body (Figures 3-3 and 3-4). The front vessel is called the Conception

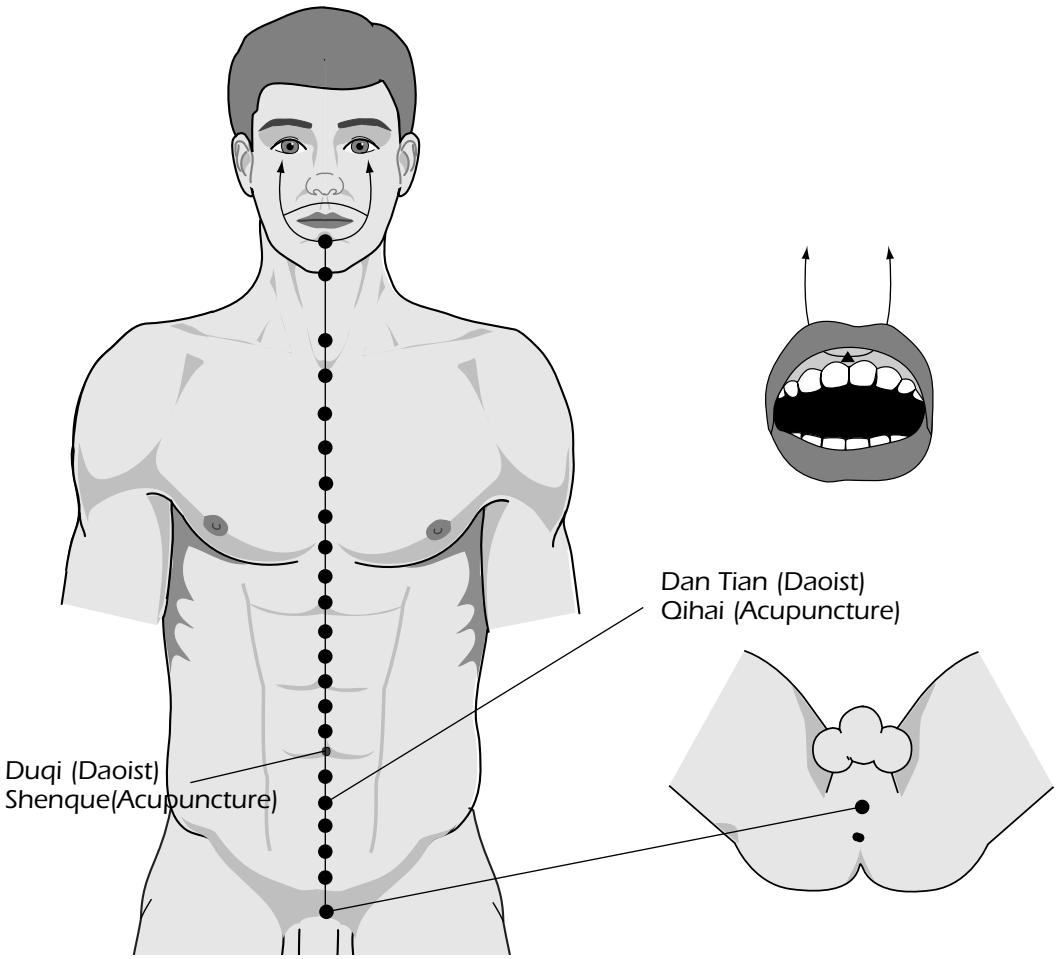


Figure 3-3. Course of the Ren Mai

Vessel (Ren Mai, 任脈), which contains the Yin circulation. This vessel starts from the lower lip and extends down the front center of the body to the Sea Bottom cavity (Haidi, 海底) between the scrotum or vagina and the anus. In acupuncture this cavity is called Huiyin (Co-1)(Yin Intersection, 會陰).

The vessel on the back is called the Governing Vessel (Du Mai, 督脈) and contains the Yang circulation. It starts from the Sea Bottom or Huiyin cavity and follows outside the spine, passes up the back and over the top of the head and ends at the roof of the mouth. These two vessels are not connected at the top. To connect these two vessels, you touch your tongue to the roof of your mouth.

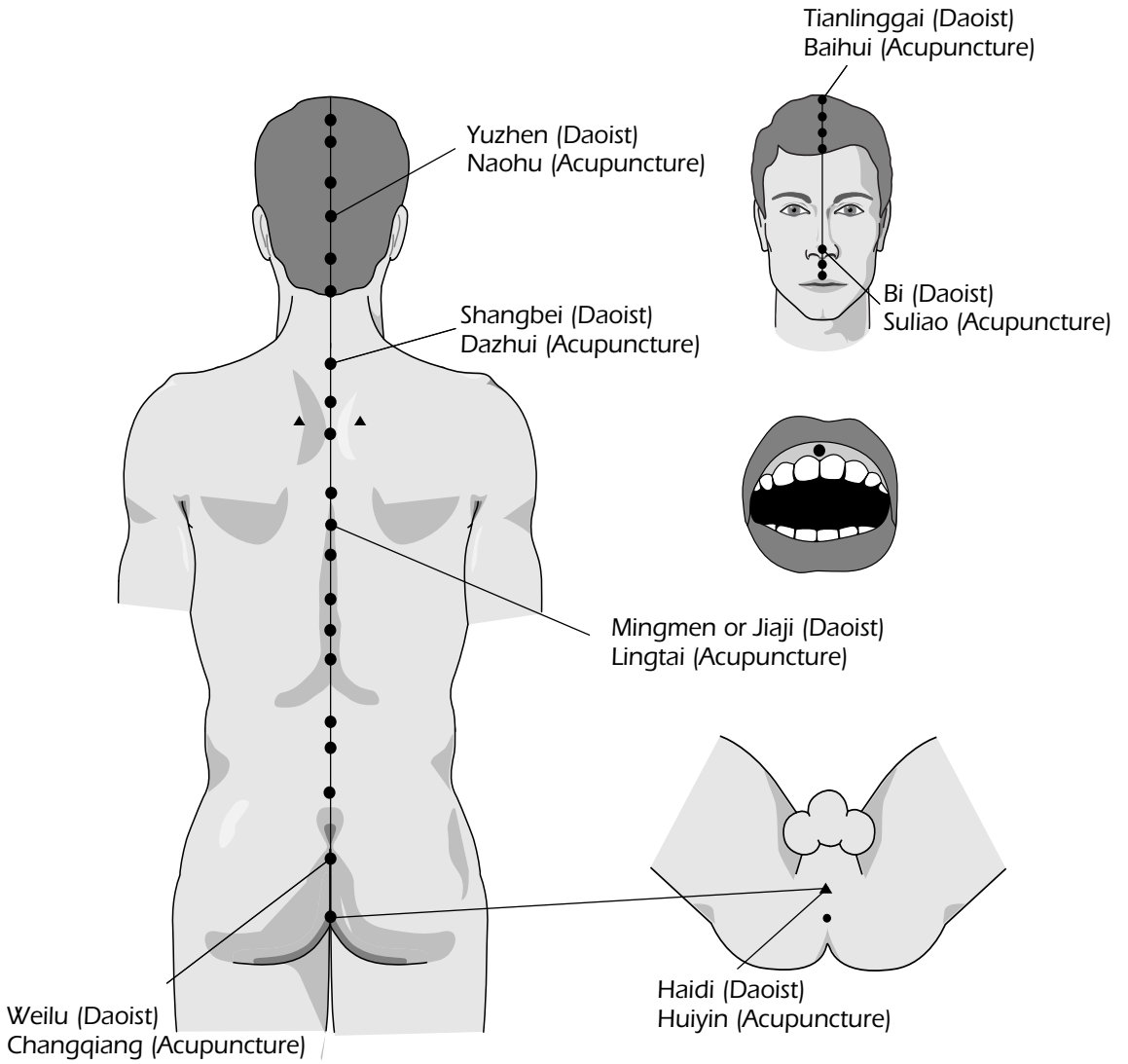


Figure 3-4. Course of the Du Mai

Then the Yin and Yang vessels are connected and the circuit is complete. This tongue touch is called Da Qiao (搭橋) or Building the Bridge.

The tongue acts like a switch in an electrical circuit. If this bridge is not built, the circuit is not complete and the Qi circulation will be incomplete. Therefore, if you meditate either in Wai Dan or in Nei Dan, keep your tongue touching the roof of the mouth all the time. Of course, we all frequently touch

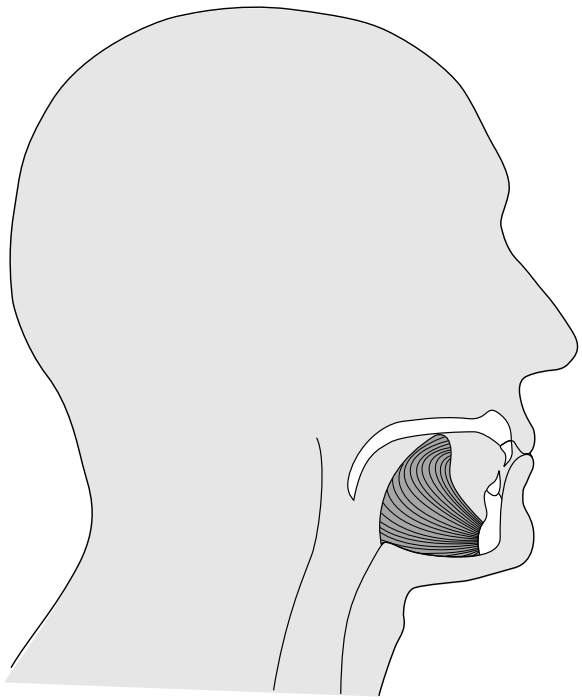


Figure 3-5. Tongue Position

the roofs of our mouths with our tongues during everyday activities. However, in meditation, a continuous circuit is important. The tongue should be relaxed and lightly touch the center of the roof of the mouth (Figure 3-5). If the tongue is tight, it will result in stagnation of the Qi flow. Also, the tongue should not touch the teeth, which will not connect the bridge efficiently, and may make you feel sleepy. On the other hand, the tongue should not be stretched to touch the back of the roof of the mouth. This will make the tongue muscles tight and sore and will also stagnate the Qi flow. If you create the tongue bridge properly, saliva will be secreted during meditation. Swallow this saliva to keep your throat moist. The place under the tongue where the saliva is produced is called the Tian Chi (Heaven's Pond, 天池), or Long Quan (Dragon Spring, 龍泉).

When you can circulate the Qi through the two major vessels, you have completed Small Circulation (Xiao Zhou Tian, 小周天). Usually, if you meditate three times a day for half an hour with the right method, you can complete this circulation in ninety days. However, it is not uncommon to take longer. The time needed to accomplish Small Circulation depends on the degree to which you can concentrate, relax, understand the techniques and principles, and feel the

Qi flow. It is very important that you do not try to hurry the process, because this will make the circulation worse and might be dangerous.

You should understand that Qi is and always has been circulating all the time in your body. However, the Qi circulation can become stagnant or slow. This is because there are many knots in the vessels and Qi channels, where the channels are narrower or harder to penetrate. Usually, these knots are located at cavities. The main purpose of Nei Dan meditation is to open or widen these knots and enable the Qi to flow without stagnation. When Qi is stagnant and does not flow smoothly, you will soon feel sick and the related organ will become weakened. When the Qi channels are open, the arteries will also be open and will allow the blood to flow smoothly. This is because the arteries usually follow the Qi channels. For this reason, meditation is often able to alleviate high blood pressure.

In Nei Dan Small Circulation, there are three cavities or knots that are harder to pass through than the others, and might cause difficulties (Figure 3-4). These are called the San Guan, 三關) or Three Gates.

The first cavity is called Weilu (Tailbone, 尾閭) by the Daoists and Changqiang (Gv-1)(Long Strength, 長強) by the acupuncturists. It is located at the tailbone.

The second cavity is called Jiaji (Squeezing Spine, 夾脊) by Daoists. Jiaji is called Lingtai (Gv-10)(Spirit's Platform, 靈台) by acupuncturists and Mingmen (Life's Door, 命門) by Chinese martial artists. The martial artists use the name Life's Door because a strike to this point can cause a heart attack and kill an opponent. (There is also a cavity called Mingmen (Gv-4) by acupuncturists which belongs to the Governing vessel).

The last cavity is called Yuzhen (Jade Pillow, 玉枕) by Daoists and Naohu (Gv-17)(Brain's Household, 腦户) by acupuncturists, and is located at the base of the skull. Further explanation of these three cavities will be given in the next section. These cavities offer the greatest resistance to increased Qi flow, and so are the three major milestones for judging progress in achieving Small Circulation.

While controlling the Qi as it circulates, you should be able to feel a flow of energy, following the guidance of your mind. However, you can also feel the back muscles beside the vessel expanding and tensing. This feeling of expansion will not happen when the Qi goes above the Jade Pillow cavity at the back of the head. Instead, you will feel only the energy or Qi flow, since there is no thick muscle on the head to feel. The usual feeling of Qi flow on the head is local numbness or tickling, as though insects were brushing the skull.

During meditation, you may find your body naturally swinging or rocking forward and backward. You may also feel a muscle jump or contract by itself. These are all symptoms of Dong Chu caused by Qi redistribution. All of this is normal, and you have nothing to be alarmed about.

Once you have accomplished Small Circulation, you can then try to master Grand Circulation, which circulates energy to the entire body through the twelve Qi channels. Usually, you will either concentrate only on your arms or only on your legs first, and then go to the other limbs. However, it is also common, once you complete Small Circulation, to practice guiding the Qi to the upper and lower limbs simultaneously and to imagine Qi expanding from the two main vessels.

In the next section, both Buddhist and Daoist meditation methods will be discussed. Before you start meditation, read this and the following sections repeatedly, until you are sure you understand them. If you are interested in knowing more about Nei Dan meditation, please refer to the books: *The Root of Chinese Qigong* and *Muscle/Tendon Changing* and *Marrow/Brain Washing Chi Kung*, available from YMAA Publication Center.

3-3. Nei Dan Meditation Training

Small Circulation (Xiao Zhou Tian) 小周天

Meditation Breathing. The first and most important step for effective meditation is proper breathing. There are two basic methods in use in Chinese meditation: Daoist and Buddhist.

Daoist breathing, also known as Reverse Breathing (Fan Hu Xi, 反呼吸), is used to prepare the Qi for circulation, and its proper development is crucial. In Daoist breathing the normal movement of the lower abdomen is reversed during inhalation and exhalation. Instead of expanding when inhaling, the Daoist contracts, and vice versa (Figure 3-6). Never hold your breath or force the process. Inhale through the nose slowly, keeping the flow smooth and easy, and contract and lift the lower abdomen up behind the navel. When the lungs are filled, exhale gently.

Inhalation is considered Yin and exhalation is considered Yang. They must operate together like the Yin-Yang symbol, one becoming the other smoothly and effortlessly in a fluid circular motion. As exhalation occurs, slowly push out the Dan Tian or lower abdomen. The area of the Dan Tian is where the Qi is generated and accumulated in order to start Small Circulation. Because of this, the muscles around the Dan Tian must be trained so that they can sufficiently contract and expand while you inhale and exhale. At first, expanding the lower

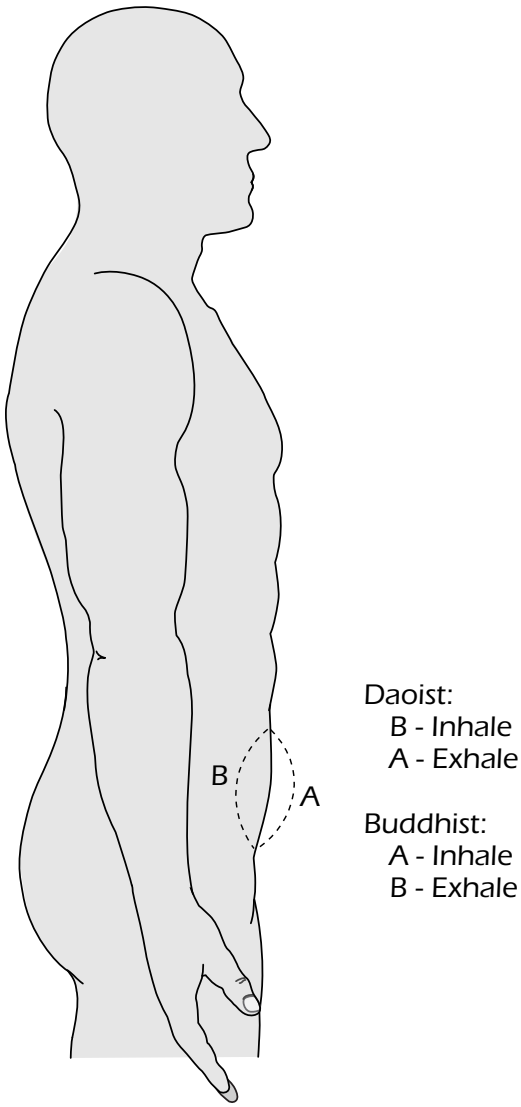


Figure 3-6. Abdominal Motion During Breathing

abdomen while exhaling may be difficult; but with practice the muscles learn to expand more and more until the entire lower abdomen expands upon exhalation from the navel to the pubic bone. Do not force the Dan Tian to expand, but work gently until success is achieved.

This whole process of Daoist breathing is a form of deep breathing, not because the breathing is heavy, but because it works the lungs to near capacity. While many people who engage in strenuous exercise breathe hard, they do not necessarily breathe deeply. Deep breathing causes the internal organs to vibrate in rhythm with the breath, which stimulates and exercises them. The organs would not receive this type of internal exercise without deep breathing. Many forms of strenuous exercise only condition the external muscles, while doing very little for the vital organs.

In the Buddhist breathing method, the movement of the abdomen is the opposite of the Daoist. When you inhale, expand your lower abdomen, and when you exhale, contract it (Figure 3-6). This kind of breathing is called Normal Breathing (Zhen Hu Xi, 正呼吸). It is the same kind of breathing a singer practices.

Both methods use the same principle of Qi generation. The main difference is that the coordination of the abdominal motion and the breathing is opposite. In fact, many meditators can use either method, and switch very easily.

Meditation and Qi Circulation. Once you can breathe adequately according to the Daoist and Buddhist methods, you can take up sitting meditation to begin the process of Qi circulation. The first goal is to achieve a calm mind while concentrating on deep breathing. You create a type of hypnotic state to do this. You should stay at this stage until you can expand and withdraw your Dan Tian while breathing with no conscious effort, and without your attention wandering.

When the muscles around the Dan Tian can be easily controlled, the process of breathing acts like a pump to start a fire, which is Qi production, in the furnace of the Dan Tian. This whole process of generating and accumulating Qi in the Dan Tian is called Lower Level Breathing (Xia Ceng Qi, 下層氣), while simple exhalation and inhalation in the lungs is called Upper Level Breathing (Shang Ceng Qi, 上層氣). One system aims at building Qi as energy, while the other aims at building up Qi as air. The over-abundant Qi in the Dan Tian will cause the abdominal area in most people to twitch and feel warm. The pump (the deep breathing) has thus caused a fire (an accumulation of Qi) in the Dan Tian area. When this occurs, the Qi is ready to burst out of the Dan Tian and travel into another cavity.

In order to insure that the accumulated Qi passes into the correct cavity, the sitting posture must be correct (legs crossed). When the Qi is ready to burst from the Dan Tian, it must not be allowed to travel into the legs. By having the legs properly crossed, the Qi is partially blocked. If the Qi does go downward, it may stagnate in some of the cavities. If you are a novice meditator, this is dangerous, since you do not have enough experience with or understanding

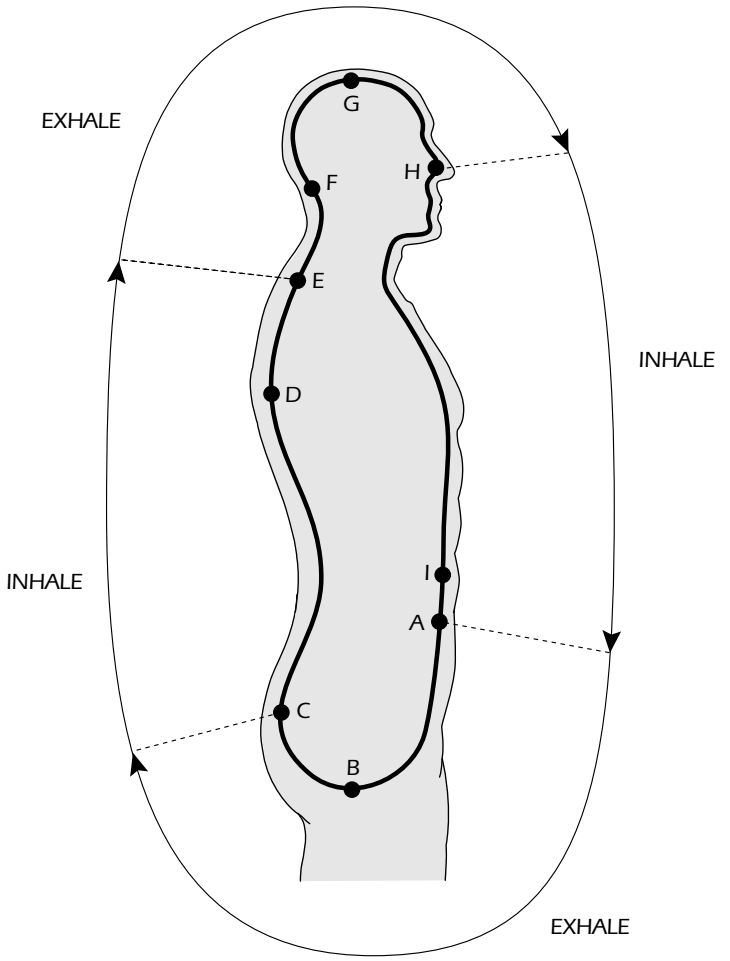


Figure 3-7. Breathing and Qi Circulation—Two Breath Cycle

of controlling Qi with your will. This Qi residue in the cavities will later affect the Qi circulation in your legs, and might, in extreme cases, cause paralysis. When Qi goes into an undesired Qi channel and causes problems, it is called Zou Huo (走火) or Fire Deviation. Therefore, during any serious meditation session in which you attempt to circulate Qi, your legs must be crossed. Only after Small Circulation has been totally achieved and you are attempting Grand Circulation is it permissible to uncross the legs.

In order to correctly initiate Small Circulation, the Qi must pass into the Weilu cavity, located in the tailbone. Thus, the Qi passes from the Dan Tian down through the groin area, called the Bottom of the Sea (Haidi, 海底), and into the tailbone. The Qi does pass through other acupuncture cavities on the way to the Weilu (Figure 3-4), but the Weilu will offer the greatest resistance because the bone structure narrows the channel.

During meditation your mind must guide the Qi consciously throughout its circulation. Without the mind consciously leading the circulation of Qi, there will be no consistent or smooth circulation. It sometimes happens that the Qi will pass from the Dan Tian into the Weilu without conscious effort, but the mind must actively guide the Qi for further results. Starting from the Dan Tian, the mind remains calm and fully concentrated only on guiding the Qi past the Weilu. This process must never be pushed. Simply keep the mind on the next cavity and let the Qi get there by itself. The requirement of concentration is one of the reasons why simple relaxation will only promote local circulation. For the larger circuits, the Qi must be guided by the will.

In Daoist breathing, the secret of bringing the Qi to the Weilu is to tighten the anus gently while inhaling. This is called Bi Gang (Close the Anus, 閉肛) in meditation. When exhaling, the anus is relaxed and Qi is guided to the Weilu. This is called Song Gang (Relax the Anus, 鬆肛). This coordination should be done even after Small Circulation has been completed.

After the Qi has been successfully guided to the Weilu, it moves up the spine to the next major obstacle, the Jiaji (Squeezing Spine, 夾脊) or Mingmen (Life's Door, 命門). This point is located on the back directly behind the heart between the spinous processes of the sixth and seventh thoracic vertebrae (Figure 3-4). As mentioned earlier, this same cavity is called Lingtai (Spirit's Platform, 靈台) in acupuncture. When Qi flows to this area, it will usually cause the heart to beat faster, which can interfere with concentration. To lose concentration at this point might result in the Qi dispersing in this area, which can cause a cold sweat, tensing of the nerves, and rapid breathing. If the Qi remains in the surrounding area, it will stagnate the Qi flow in that area, and disturb the heart function. However, if you relax, concentrate on the cavity, and remain calm, there is usually little resistance to the Qi flow here.

Once the Qi passes the Jiaji, the last major obstacle on the spine is called the Yuzhen (玉枕), or Jade Pillow by meditators, and Naohu (腦户) by acupuncturists. This cavity is located at the base of the skull on top of the occipital bone (Figure 3-4). Because of the skull structure, the channel is constricted here. If the energy does not pass smoothly through, it may pass into other channels on the

head or into the brain. If this happens, you may experience headaches or feverish thinking.

Once the Qi enters the head, the sensation of Qi circulation is different from that of the circulation on the back. Circulation on the back causes the large spinal muscles to tense, and it is easy to feel. However, when the Qi enters the head, where the muscle layer is very thin, you will feel no muscle tension. What you will feel is a tingling sensation, like insects walking on your scalp, that will travel over the top of your head to the front of your face.

The above three major cavities are called the Three Gates or San Guan (三關) in Chinese meditation.

After the Qi passes through the Yuzhen, your mind guides the Qi up over the top of the head, down the middle of the face and chest, and finally back to the Dan Tian, where the cycle starts over. Once you have achieved a complete Small Circulation cycle, then the whole process is done continuously. Achieving Small Circulation requires three sessions of meditation each day for a period of ninety or more days. Grand Circulation may take years to achieve.

Up to this point, little has been said about breathing during Qi circulation. The cyclic movement of Qi must coordinate with deep breathing. Figure 3-7 shows the basic pattern of Daoist meditation, which consists of guiding the Qi through one cycle of Small Circulation during two sets of breaths (Table 3-1 lists the names of the important points and their corresponding abbreviations on Figures 3-7 to 3-9). This is the cycle that beginners should attempt.

To begin, during the first inhalation your mind guides the Qi from the nose to the Dan Tian. Next, exhale and guide the Qi from the Dan Tian to the Weilu. Then, inhale and lead the Qi up to the point at the top of the shoulders, called the Shangbei (上背) or Dazhui (Gv-14)(大椎)(see Table 3-1). Finally, exhale and guide the Qi over your head to your nose to complete one cycle. Continue circulating the Qi, one cycle every two breaths.

After you are proficient with the two-breath cycle, you can circulate Qi in a one-breath cycle. This cycle is the basis for using Qi as the energy source in the martial arts. Figure 3-8 shows the one-breath cycle. You guide the Qi to the tailbone while exhaling, and then to the nose while inhaling.

Some beginning meditators say they cannot feel the Qi flow, while others say they feel it is stopped at a particular point. The response to both of these comments is to continue doing the cycle. At first, it will be mostly your imagination and not much Qi, but with perseverance the flow will become stronger, more complete, and more perceptible. Remember, the Qi is always flowing or you would not be alive. Since Qi follows the mind, keeping your attention

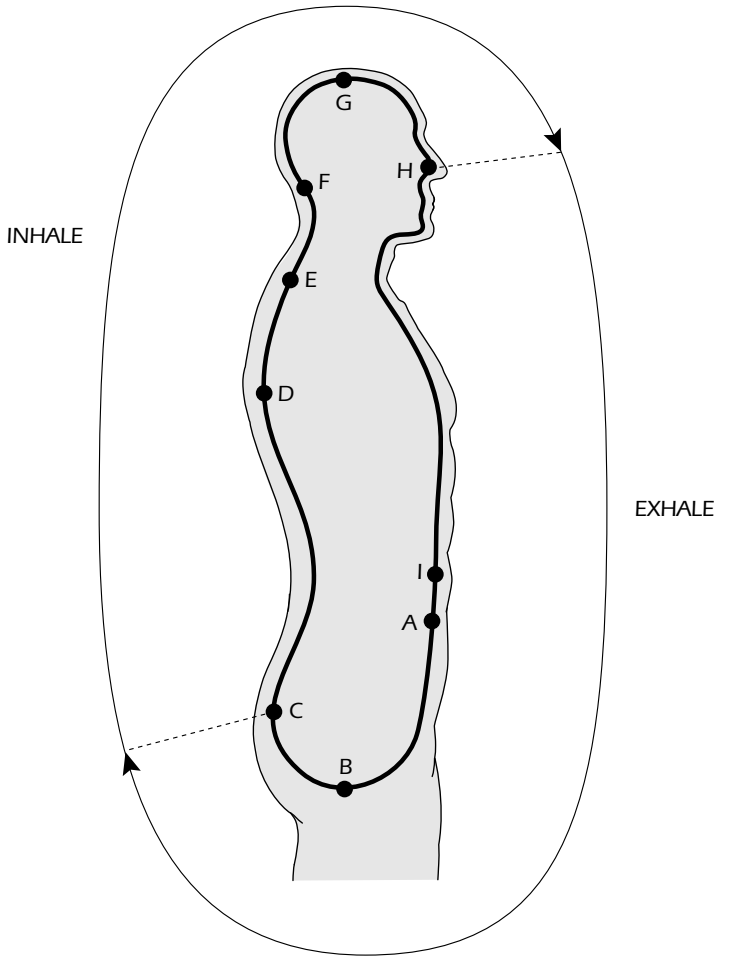


Figure 3-8. Breathing and Qi Circulation—One Breath Cycle

moving will keep the Qi flowing through the channels and gradually open the constrictions.

Advanced students can try reversing the current of Qi in Small Circulation so that the Qi travels up the chest, over the top of the head, down the back, and then to the Dan Tian. In reverse circulation, the transition points of Qi between inhalation and exhalation remain the same. Thus, inhale and guide the Qi from the Dan Tian to the nose; next, exhale and guide the Qi over the head to the Shangbei. The next step is to inhale and guide the Qi to the tailbone (Weilu).

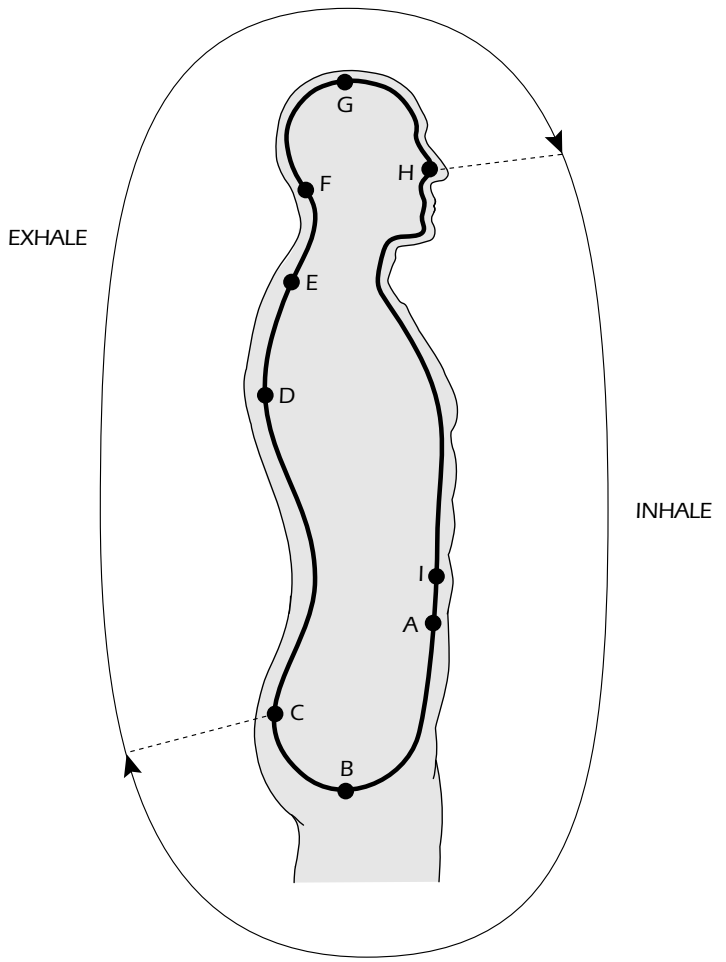


Figure 3-9. Breathing and Qi Circulation—Buddhist Method

Table 3-1

Point	Daoist Name	Acupuncture Name	Location
A	Dan Tian (下丹田)	Qihai (氣海)	One and half inches below the navel
B	Haidi (海底)	Huiyin (會陰)	Pelvic floor
C	Weilu (尾閭)	Changqiang (長強)	Tailbone
D	Mingmen (命門)	Lingtai (靈台)	On the spine behind the heart
E	Shangbei (上背)	Dazhui (大椎)	Upper back
F	Yuzhen (玉枕)	Naohu (腦户)	Base of the skull
G	Tianlinggai (天靈蓋)	Baihui (百會)	Crown of the skull
H	Bi (鼻)	Suliao (素髎)	Nose
I	Duqi (肚臍)	Shenque (神闕)	Navel

Finally, exhale and guide the Qi to the Dan Tian. The one-breath cycle follows the same principle. This reversed circulation can help heal injuries and can clear blockages that the regular circulation has difficulty passing through.

Included with the one-breath cycle described above is the Buddhist system of Qi circulation (Figure 3-9). The Buddhist meditator inhales and guides Qi from the nose, down the chest through the groin to the tailbone. Then he exhales and guides the Qi up the spine, then over the head to the nose. Buddhists can also reverse the direction of the cycle. Remember that in the Buddhist method, the Dan Tian expands during inhalation and contracts during exhalation.

There are also methods of meditation that do not use the Dan Tian as the source of Qi. Some systems use the solar plexus, the forehead, or other points, and generate Qi through concentration alone, without breath coordination.

Novice Meditators. If you are coming to meditation seriously for the first time, you should not attempt to circulate Qi from the very start. The primary goal of the beginner must be to train the muscles around the Dan Tian so that the Daoist method of breathing is easy and natural. The training of the muscles is achieved through the preliminary practice of reverse breathing. Once your muscles have been adequately trained and your mind sufficiently calmed, you may then attempt to circulate the Qi.

Pre-meditation Warm-up. Before meditation, you should spend three to five minutes calming your mind. Once your mind is calm you can begin concentrated meditation with better results. Calming your mind before meditation may be thought of as a warm-up exercise. For more experienced meditators, the warm-up takes less time.

Posture. Two common cross-legged postures appropriate for meditation are shown in Figures 3-10 and 3-11. Pick the one that is most comfortable for you. In any posture, your back should be straight without being bolt upright; do not slouch. It is easiest to sit on a cushion about two to five inches thick with the knees or feet on the floor at a lower level. This helps to keep the back straight without strain.

If your legs become numb while sitting, uncross them and relax. With continued practice you will be able to sit comfortably for longer and longer periods. This usually takes several weeks. Sitting cross-legged restricts the normal flow of blood and Qi, and the body needs to learn to adjust to the new position.

In both sitting positions your hands should be held at the Dan Tian, one on top of the other, with the tips of the thumbs touching. This position helps you to feel your breathing as you expand the Dan Tian, and to coordinate deep breathing and Qi circulation.

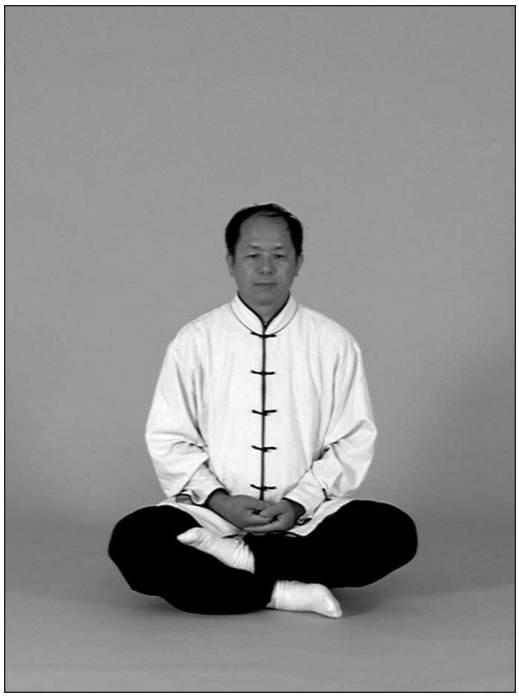


Figure 3-10

Figure 3-11

Geographical Positioning. While meditating, you should face east in the morning and face south at night. This common practice was most likely established because experienced meditators discovered that their Qi circulation was more fluid when they faced east in the morning. This may be because the rotation of the earth enhances the flow of Qi slightly, and also because of the energy of the early morning sun. Meditators face south at night because the earth's magnetic field originates from the South Pole. If you face the south, you obtain energy nourishment from the earth.

Time of Meditation. Ideally, you should meditate three times a day for one half hour at a time. The best times to practice are fifteen minutes before sunrise (facing east), one to two hours after lunch (facing east), and one half hour before going to sleep (facing south). With this schedule you can, if you remain calm and concentrated, achieve Small Circulation in about three months.

These three times are the best because the morning and evening meditations take advantage of the changing of the body's energy from Yin to Yang, and vice versa. The afternoon is the best time to calm the mind and cool the body's excess Yang state.

If you can only meditate twice a day, skip the afternoon session. If only once, then meditate in either the morning or evening. Reducing the number of sessions

means taking longer to achieve Small Circulation. Do not be discouraged by this. Instead, enjoy what you are learning and doing, proceed with care, and you will achieve your goal.

Thoughts. During meditation your mind should focus on the Dan Tian and on the Qi circulation. The whole purpose of meditation is lost if your mind wanders. You must achieve a relaxed hypnotic trance; this is easily done by concentrating on the rhythmic pattern of your breathing. If your attention does stray, or if thoughts arise, simply return your attention to your breathing.

If you have too many day-to-day worries bothering you during meditation, do not meditate and do not attempt to circulate Qi. Instead, breathe deeply for relaxation. Attempting to circulate Qi while emotionally agitated can only harm you.

Position of the Tongue, Teeth, and Eyes. During meditation, your tongue should lightly touch the roof of your mouth near its center. This touch creates a bridge between Yin and Yang and allows the Qi to circulate in a continuous path around the body. Take care that your tongue is neither too far forward nor too far back—both will hinder meditation. Too far forward causes sleepiness, too far backward hinders relaxation, and the tension obstructs the Qi flow.

The tongue bridge also allows saliva to accumulate in your mouth. Swallow this saliva occasionally to keep your throat from getting dry. In addition, your teeth should touch lightly.

You can keep your eyes closed or half open during meditation. Do not let yourself become sleepy if your eyes are closed.

The Mechanics of Meditation.

Cautions—Here are a few general rules that will prevent you from causing yourself injury, and will help you speed the process of meditation.

1. Don't smoke. Because meditation involves deep breathing, your lungs must be able to function adequately.
2. Don't drink to excess. Too much alcohol will hurt the nervous system and hinder Qi circulation. Naturally, you should not drink just before meditating. Alcohol can affect your neutral judgment.
3. Wash before meditation. However, you should wait at least fifteen minutes so that your body temperature resumes its normal state. This will help relax your mind.
4. Wear loose, comfortable clothing, especially around the waist.

5. Meditate in a well ventilated area.
6. Men should avoid sex twenty-four hours before and after meditation.
7. During their periods, women should not concentrate on the Dan Tian, but instead on the solar plexus.
8. Meditate in a quiet place where you will not be disturbed.
9. Wait at least half an hour, and preferably one or two hours, after eating to meditate.
10. Do not meditate if you are worried or ill.
11. Never hold your breath.
12. Always remain relaxed while meditating.
13. Always concentrate on the Dan Tian and on the Qi flow.
14. If you repeatedly feel bad or get strongly unpleasant reactions during meditation, stop. Do not proceed without the guidance of a qualified and experienced meditation master.

Common Problems:

Numb legs: This problem affects nearly everyone who begins sitting meditation, especially those who are unused to sitting cross-legged. It is caused by a reduced flow of blood and Qi to the legs. The problem gradually goes away by itself. Until then, you should stop meditation when the numbness disturbs your concentration. Stretch out your legs to open the channels and use acupressure or massage on the arches of the feet to speed recovery. As soon as feeling returns, resume meditation.

Cavity pain: Some meditators experience pain in the tailbone, at the kidneys, at the Life Door (Mingmen, Gv-4, 命門), or at the joints of the inner thighs when Qi circulation reaches these spots. It is caused by increased pressure at that point, often because of Qi stagnation. The sensation is normal and can be relieved through relaxation. Ordinarily, this kind of pain will only last two or three days, or until the circulation has passed that spot.

Headache: This is caused by tension, worry, fatigue or when circulation first reaches the head. If it is caused by tension or worry, stop meditating until you calm down. If you are too tired to concentrate, it would be better to take a nap. If it is the result of excess Qi flow to your head, simply relax more and pay attention to your breathing and to the Dan Tian. Some of the pain can be relieved by using the massages described in the next section.

Backache: Backaches can be caused either by improper posture or by a residue of stagnant Qi. If your posture is too stiffly erect, or if you slump, there will be too much tension in the back muscles and a backache will result. To assume a comfortable posture, sit up very straight, stretching upward as far as possible, then relax without bending forward.

A residue of stagnant Qi is sometimes dangerous and should be treated with heavy massage. See the next section for a description of effective massage techniques.

Drowsiness: Drowsiness is a result of being too tired, in which case you should stop meditating. Take a nap until you feel alert enough to meditate again.

Sweating: If sweating is a result of the environment, that is, if the place where you meditate is too hot or too humid, try to change it. If the sweating is not a result of environmental factors, there are two kinds of sweating—hot and cold. Cold sweats may indicate an injury to one of the cavities in the path of circulation. Consult a meditation master who can help to clear the obstruction. Hot sweats are usually caused by circulating the Qi without concentrating, and go away with improved concentration and relaxation.

Grand Circulation (Da Zhou Tian, 大周天)

After you can circulate your Qi at will in the two main vessels (i.e. Small Circulation), you can begin the practice of Grand Circulation, in which you circulate the Qi generated at the Dan Tian through all the Qi channels in your body.

By this time you should be able to feel the Qi generating and flowing around your body through the Governing and Conception vessels. With this experience as a basis, you should be able to accomplish Grand Circulation easily and safely through mental control of the Qi.

To circulate Qi to your arms and hands using Grand Circulation, you can either sit in a chair or stand up. In Grand Circulation training, your whole body should be relaxed. Hold your arms out in front of your body, with the elbows slightly bent. Hold your hands so the palms face forward and your fingers point up. In this exercise, the thumb and little finger of each hand should be slightly tightened by pulling them back in order to restrict the Qi flow and force it to the palms.

As you inhale, bring the Qi from the tailbone up your back to the top of the shoulders (Figure 3-12). Inhaling also prepares the Qi on the front of the body for a new cycle. As you exhale, guide the Qi not over your head, but into your arms. At the same time that the Qi flows into your arms, your Dan Tian expands,

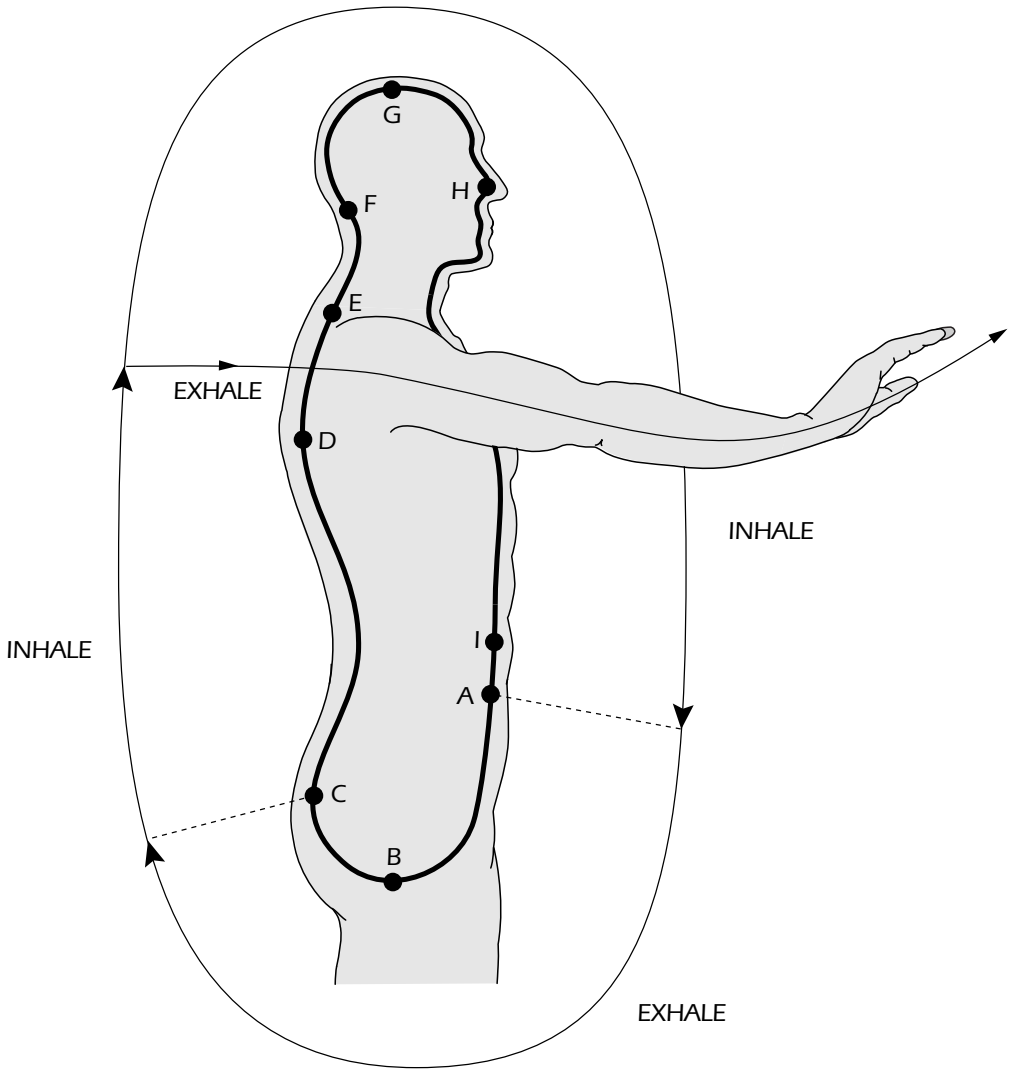


Figure 3-12. Grand Circulation

starting a new cycle by moving the new Qi into the tailbone. When you inhale again, guide the Qi to the upper back while preparing for a new cycle on the front of the body. Thus, the Qi cycle is a one way path, in that it does not travel

in a complete circle, but in a line that ends in the hands. This cycle is repeated continuously until you can feel the Qi flow to the center of the palms, to a cavity called the Laogong (P-8, 勞宮) cavity. (In fact, the Qi does circulate back to the Dan Tian, but concentrating on a one-way flow pushes the circulation out to the hands sooner and more strongly.)

When the Qi approaches your palms, you should be able to sense it and feel the warmth. After this is achieved, you should then try to guide Qi to the fingertips. There are many methods of practicing circulation to the upper limbs. You should refer to the next section for descriptions.

To circulate Qi to the lower limbs, a common method is to lie on your back and relax the leg muscles, which opens the Qi channels. Inhale and contract your abdomen, then exhale and guide the Qi through the legs to the Bubbling Well point (Yongquan)(K-1, 湧泉) on the bottoms of your feet (see Figure 3-13). Normally the Qi channels in the legs are open wider than those in the arms. Consequently, it is easier to circulate Qi to the legs than to the arms. When the Qi approaches the bottoms of your feet, they will feel warm and numb, and this feeling may persist for several days the first time you experience it.

Some teachers recommend following certain paths to and from the feet and hands. This is not really necessary. If you lead the Qi into your feet and hands, it will find its own way there, and in time will fill your limbs, moving through all the channels, both Jing (經) and Luo (絡). Keep in mind, too, that leading (i.e., guiding the Qi with your mind) is always gentle and relaxed.

Because the leg channels are open, it is sometimes possible to circulate Qi while standing, even though the muscles are slightly tense. This is the reason that Taijiquan practitioners can accomplish Grand Circulation through the slow motion exercise of Taiji.

After you can circulate Qi to the arms and legs, you have achieved Grand Circulation within your body. This can take six months to achieve, or many years, depending on you and the time you have available for practice.

Beyond Grand Circulation, you can develop the ability to expand the Qi to the arms and legs simultaneously (Four Gates Breathing, 四心呼吸); to expand the Qi in the form of a ball larger than the body (Skin Breathing, 體息、膚息); and to take in Qi from outside the body, or direct the Qi at will to specific parts of the body, such as the joints, fingertips, or the area of an injury.

If you learn to transport Qi beyond your body or to take in Qi from outside, then you may be able to use Qigong to cure illness and injuries involving Qi disturbances. However, this should not be attempted without training from an experienced instructor. To take outside, disturbed Qi, called evil Qi (Xie Qi,

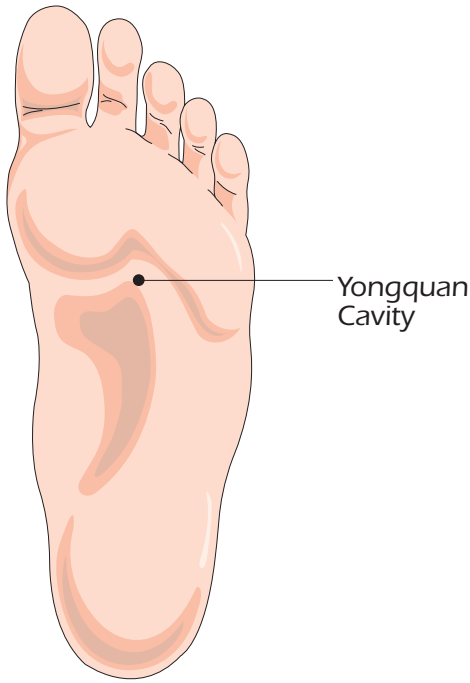


Figure 3-13. Yongquan Cavity

邪氣) into your body without knowing how to get rid of it is dangerous. By the same token, if you extend your own Qi into another body without knowing the proper stopping point, you run the risk of Qi exhaustion.

3-4. Qi Enhancement and Transport Training

Once you have accomplished Grand Circulation, you can begin to practice advanced methods to make your Qi stronger, more focused, and more controlled by your will. Even though you can start this Qi enhancement after accomplishing Small Circulation, the enhancement will be easier and more efficient if you wait until the completion of Grand Circulation.

The first training method of Qi Enhancement and Transport is called Lian Qi (Train the Qi, 練氣) or Chong Qi(Filling Qi, 充氣). The main purpose of this training is to fill the Dan Tian with Qi, so that when Qi is accumulated there the abdomen is resilient like a balloon and can endure or resist a strong attack. As the Qi gets stronger and stronger in the Dan Tian, the Qi flow in the body also gets stronger and stronger.

The training method of Chong Qi is simply to blow out a candle. Start two feet away, and increase the distance as you are able. Tighten your lips to form

a very small opening, and blow air out through this opening slowly and steadily, imagining that the stream of air is directed at the flame and does not spread out at all. Blow as long as possible without straining. While blowing, imagine that Qi is expanding and accumulating in the Dan Tian. When you can blow the candle out easily from a distance of two feet, move the candle further away and continue. Practice five to ten minutes daily.

A method of Lian Qi, called Kuo Qi (Expanding Qi, 闊氣), is to extend the Qi in a ball outward from the surface of the body. To do this, exhale and imagine that your Qi is expanding out from your body in all directions, forming a globe, and the center of the globe is the Dan Tian. When you become proficient at this, you will feel as if your body has disappeared, that you are transparent, and that you are a ball of Qi that gets smaller and smaller when you inhale and expands when you exhale. This exercise not only enhances the symmetrical movement of Qi, but also enables the Qi to reach every cell of the body simultaneously. This is known as Body Breathing (Ti Xi, 體息) or Skin Breathing (Fu Xi, 膚息).

After Qi development is at a fairly strong level, you can learn to focus or concentrate your Qi at some small area of the body. This kind of training is called Yun Qi (運氣) or Transporting the Qi. The main use of Yun Qi training is in the martial arts, where the Qi is concentrated in the palms for attack. Also, Qi can be transported to a specific area to resist a blow or punch. This latter Yun Qi practice is part of Iron Shirt (Tie Bu Shan, 鐵布衫) or Golden Bell Cover (Jin Zhong Zhao, 金鐘罩) training. See chapter 5 for more information.

Several training methods are described below. The first task is to learn to focus the Qi in the palms. It is a slow process in the beginning, but with practice it will happen instantaneously.

1. The first form is called Gong Shou (Arcing the Arms, 拱手)(Figure 3-14), in which the arms form a circle in front of your body with the fingertips close together, but not touching. Gong Shou can be done either sitting or standing. When you exhale, guide the Qi to the arms and fingertips and imagine the energy exchanging at the fingers, from one hand to the other. The Qi should flow to the hands from both arms at the same time, circling in both directions simultaneously.
2. In the second form, hold your hands as if you are holding a basketball in front of your chest. Your elbows should not bend too much, because the Qi flow will stagnate at the elbow area (Figures 3-15 through 3-17). Your mind should guide the Qi through the air from both palms, exchanging energy as in (1) above. The palms should move about continuously as though rotating an imaginary ball to gain

Figure 3-14

Figure 3-15

the feeling of the smooth Qi flow. Often, Taijiquan practitioners perform this exercise while holding an actual ball to develop the feeling of a smooth, circular flow. However, the imaginary ball works well, so a real ball is not necessary.

3. In the third form, lightly touch your palms together in front of your chest (Figure 3-18), and exchange the Qi from one palm to the other while exhaling.
4. The fourth form is a finger touch, which is more advanced than the palm touch. Touch your fingertips together lightly in front of your chest (Figure 3-19), and exchange energy between your hands while exhaling.
5. The fifth form is a horizontal circling Qi flow called Wave Hands Like Clouds (Yun Shou, 雲手) in Taijiquan. Hold your right forearm at chest level parallel to the ground with the palm facing inward in front of the breast bone, elbow slightly lower than the rest of the arm. Hold the left hand palm down at waist level in front of your body (Figure 3-20). Exhale and turn your torso smoothly to the right as far as possible while directing the Qi to the palms (Figure 3-21). Exchange the hands while inhaling (Figure 3-22) and turn to the other side while exhaling (Figure 3-23). This sequence should be repeated continuously in a flowing rhythm.

Figure 3-16

Figure 3-17

6. The sixth form is sinking palm training. When inhaling, lift both your arms with the palms facing each other (Figure 3-24) and when exhaling, imagine pressing down on a resistant object while using only a little muscle tension (Figure 3-25). This will lead the Qi to the palms or to the edges of your hands. When inhaling, release the tension.
7. The seventh form is palm pushing training. There are three directions of pushing palm training.

   a. Push forward when exhaling and move inward when inhaling (Figures 3-26 and 3-27).

   b. Push out to the sides when exhaling, and from the outside in when inhaling (Figures 3-28 and 3-29).

   c. Up and down with hands exchanging. When extending upward and downward, exhale. When moving your hands toward the center, inhale (Figures 3-30 and 3-31).

   d. Up and down with both hands at once. When pushing upward, exhale, and when moving downward, inhale (Figures 3-32 and 3-33).

When you practice any one of these seven forms, with each exhalation imagine pushing with your palms against a resistant object and guiding the Qi to

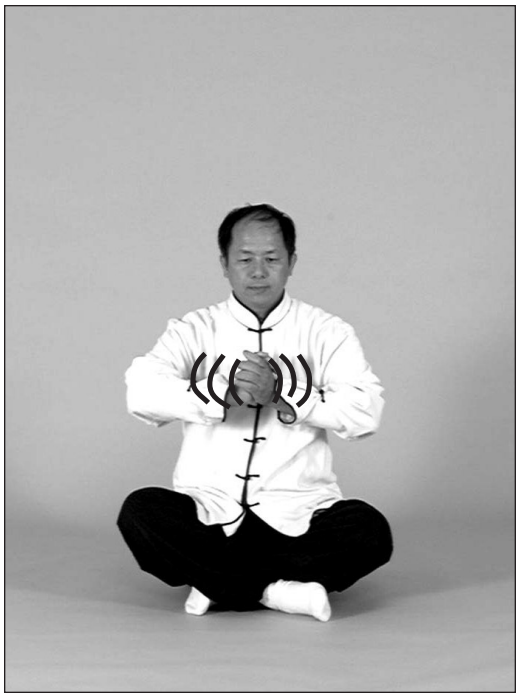


Figure 3-18

Figure 3-19

Figure 3-20

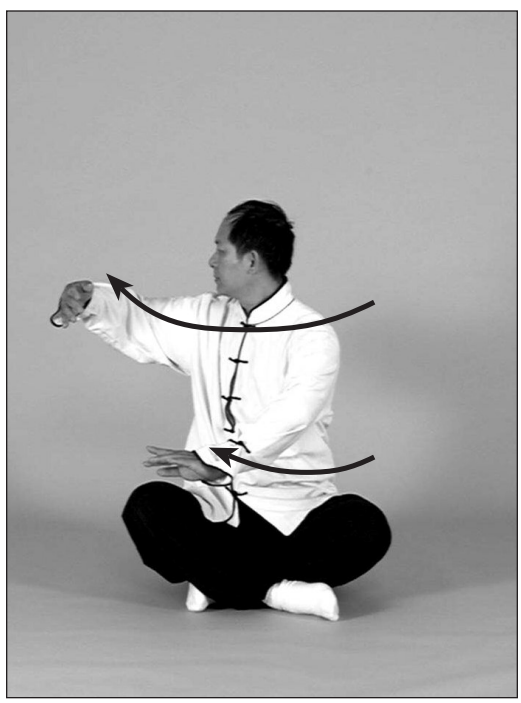


Figure 3-21

Figure 3-22

Figure 3-23

your palms with slight muscular tension. Before you try these exercises, first push a wall to experience the feeling of resistance. This will help you to better imagine your push.

Other than the above seven forms of Qi transport and concentration training, there are two other common ways of practicing, both of which use a candle. The first way is the secret sword Qi transport (Figure 3-34). To do this, hold both hands in the secret sword form. Your index and middle fingers point out, and the rest of your fingers are closed. Point one of your hands at a candle flame. Begin with the fingertips one to two inches away. While exhaling, transport the Qi to the flame to make the flame move. If you practice faithfully, you will be rewarded by being able to make the flame bend away from you.

The second way of training is again to make the candle flame bend, but this time with the palm held five to ten inches away (Figure 3-35). This is similar to the secret sword form, except that this time the Qi is directed out from the palm instead of the fingers. Either way, the hand not being pointed toward the flame should be kept in the same form and held in front of the abdomen for symmetry. Make sure when you do these exercises that your breath is directed away from the candle, and that only the Qi flow moves the flame.

Figure 3-24

Figure 3-25

Figure 3-26

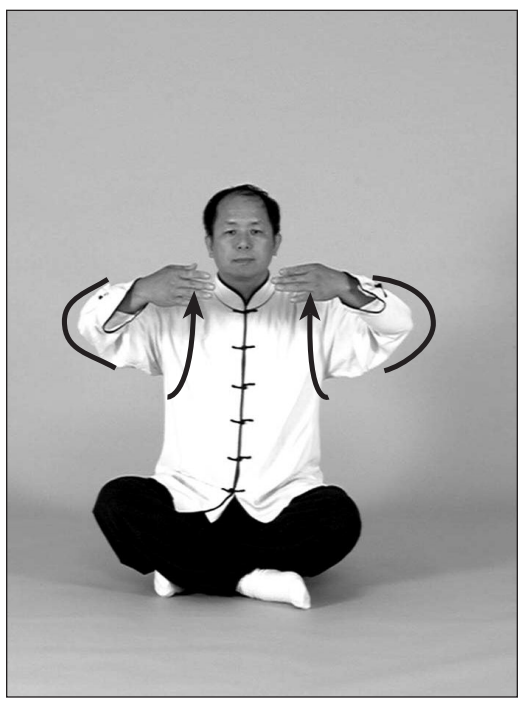


Figure 3-27

Figure 3-28

Figure 3-29

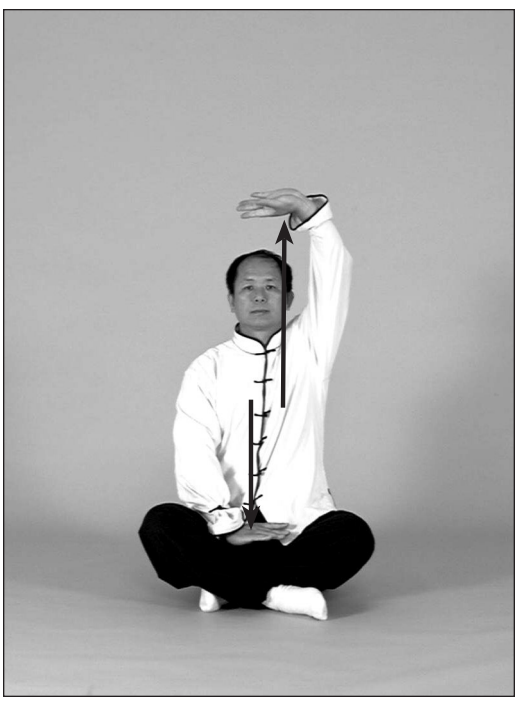


Figure 3-30

Figure 3-31

Figure 3-32

Figure 3-33

3-5. Massage and Exercises after Meditation

After meditation or Qi transport training, you should massage yourself and do some loosening up exercises. The main purpose of massage is to loosen and relax the muscles on the Qi pathways. This can help you to clear your mind, and can also help to eliminate any Qi residue that might remain in certain cavities. This residue of stagnant Qi, if left in the cavities, can affect normal Qi circulation and cause muscle and cavity pain. If a partner is available, it is best to massage each other, because it is easier to relax that way. Furthermore, a partner can massage the pathways on your back, which is difficult to do by yourself.

Massage

Head. Begin with the face. Rub the ridge of the brow starting at the nose (Figure 3-36) and move your hands up and across the forehead until your fingers pass the temple (Figure 3-37). Next put your hands under the eyes (Figure 3-38) and rub across the cheeks. Third, put your thumbs in front of the ears (Figure 3-39) and move the thumbs down to the chin. For the top of the head, place your fingers one inch off the centerline of the skull (Figure 3-40). Move the scalp back and forth lightly. Reset the fingers along the same lines, but toward

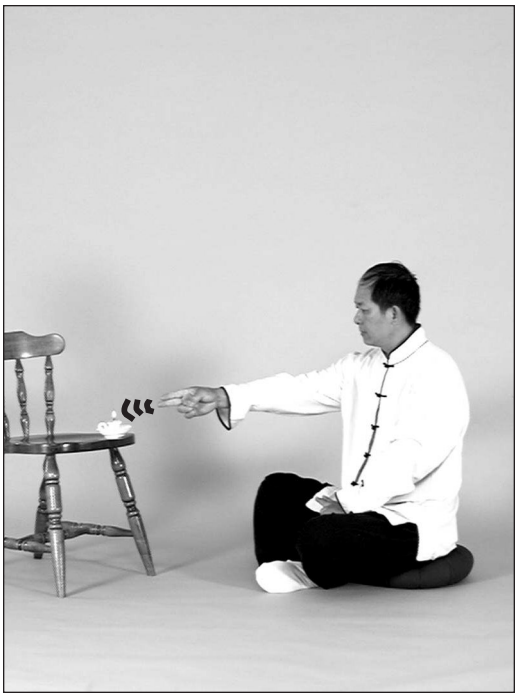


Figure 3-34

Figure 3-35

the back, and gently rub again. Keep moving your fingers back along the head and massaging until you reach the back of the skull. The last place to rub in the head area is the neck. Place your thumbs at the base of the skull and rub downward with the hands (Figure 3-41).

Hands. Rub the palms together (Figure 3-42) then rub the center of the palm with your thumb (Figure 3-43). In the center of the palm is Laogong cavity (P-8, 勞宮) which lies on the pericardium channel. By massaging this cavity, the heart is gently stimulated.

Kidneys. Make fists with both hands and place the knuckles or the back sides of your palms on your back at the kidneys. Rub in a circular motion (Figure 3-44).

Knees. During meditation your knees may become stiff and absorb cold air through the pores. To warm them up and relieve stiffness, use an open hand to rub around the whole joint (Figure 3-45).

Feet. Rub the center of the bottom of your foot with the thumb (Figure 3-46). This stimulates the kidneys via the Yongquan cavity (K-1, 湧泉). You may then massage the entire bottom of the foot.

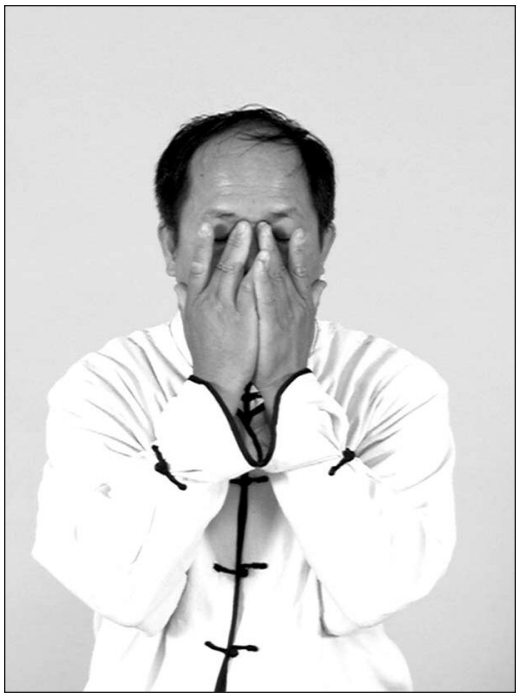
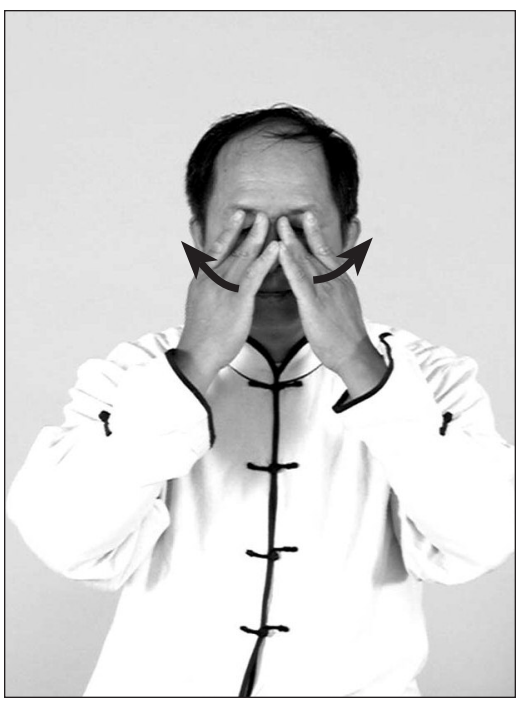


Figure 3-36

Figure 3-37



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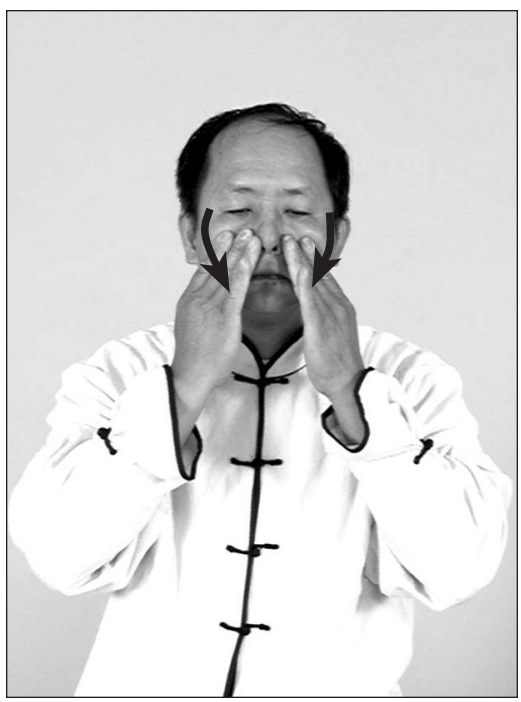

Figure 3-39

Figure 3-40

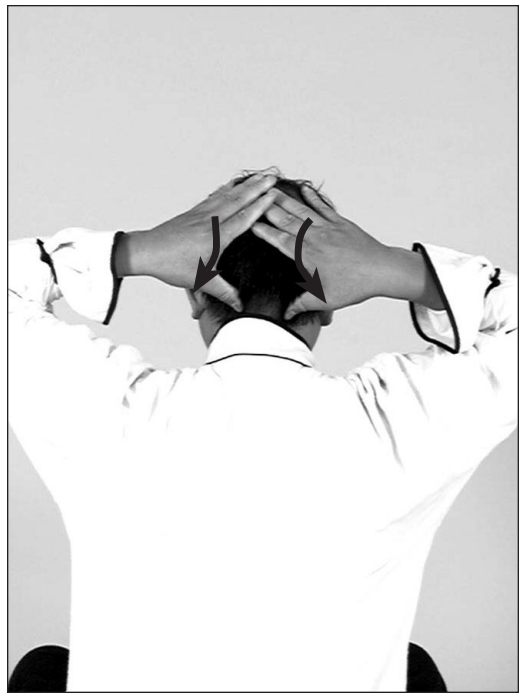

Figure 3-41

General Exercises After Meditation

1. Rotate your head by slowly turning it from side to side without moving the rest of the body (Figure 3-47).
2. Rotate your back by slowly twisting your torso from side to side while you remain in the sitting position (Figure 3-48).
3. Stretch your chest by clasping your hands behind your back and thrusting the chest as far forward as possible (Figure 3-49).
4. Rotate your shoulders forward and backward (Figures 3-50 and 3-51).
5. Lock your fingers with the palms facing out, then stretch your arms out in front of your chest (Figure 3-52) and over your head (Figure 3-53).
6. Stretch your legs by grasping your feet and straightening your legs (Figure 3-54).

Beating the Heaven Drum (Ming Tian Gu, 鳴天鼓)

The Ming Tian Gu exercise is very important in Qigong training, and should always be practiced after meditation. It helps you to awaken completely from

Figure 3-42

Figure 3-43

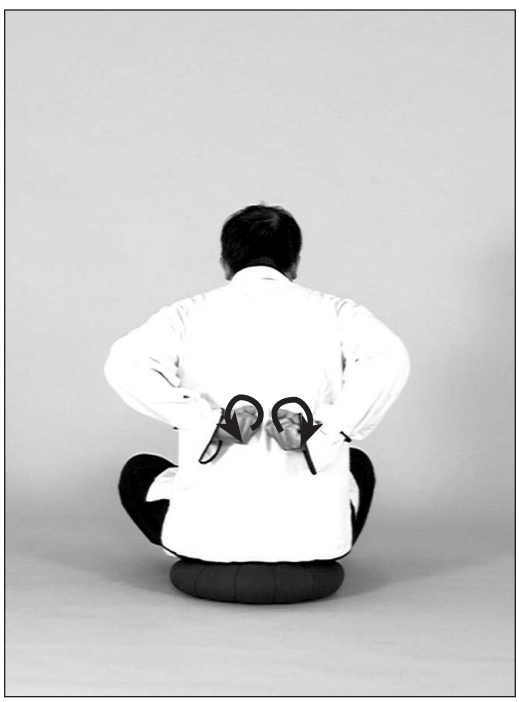

Figure 3-44

Figure 3-45

Figure 3-46

Figure 3-47

the meditative state, and it helps to flush away any Qi accumulated in the head during meditation. Ming Tian Gu can also be used in everyday life. After a long period of concentration, it helps to clear your mind, the same as after meditation. The Daoists found that tapping the head not only clears and calms the mind, but also improves memory and judgment. This is because the stimulation increases the supply of nutrients to the brain. Ming Tian Gu is helpful for relieving headaches, especially tension headaches, again because of the increase in the flow of Qi. Finally, Ming Tian Gu can improve the health of the scalp if practiced regularly, and prevent hair loss and graying.

There are two common ways to beat the heaven drum. In the first exercise, tap the top and back of your head, or crown (Figure 3-55), especially on the acupuncture points (Figure 3-56), with your fingertips. When you tap the crown this way, the resulting stimulation to the Qi channels and nervous system increases Qi and blood circulation in the head.

In the second exercise, cover your ears with your palms and place the middle fingers on the Jade Pillow cavity area (Yuzhen, 玉枕)(under the external occipital protuberance)(Figure 3-57). Put your index fingers on the middle fingers, and snap them down to hit your head (Figure 3-58). This will generate a drumming sound in the brain cavity.

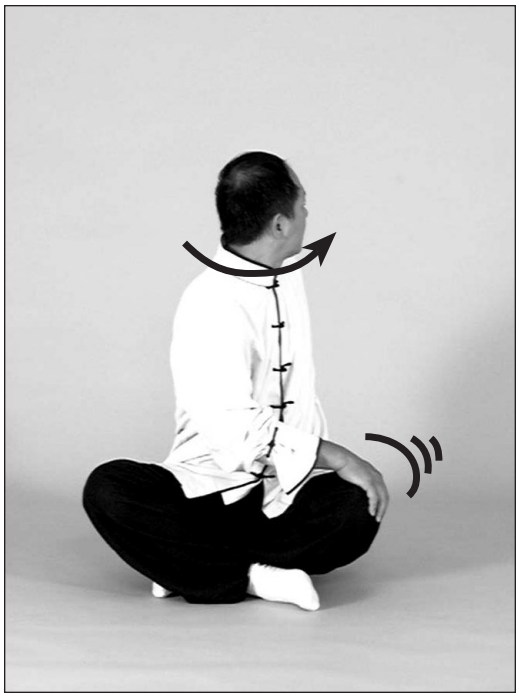

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Figure 3-49

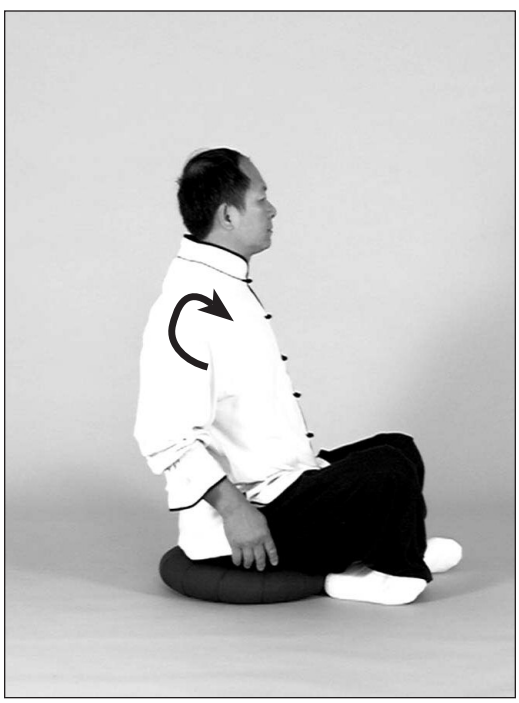


Figure 3-50

Figure 3-51

Figure 3-52

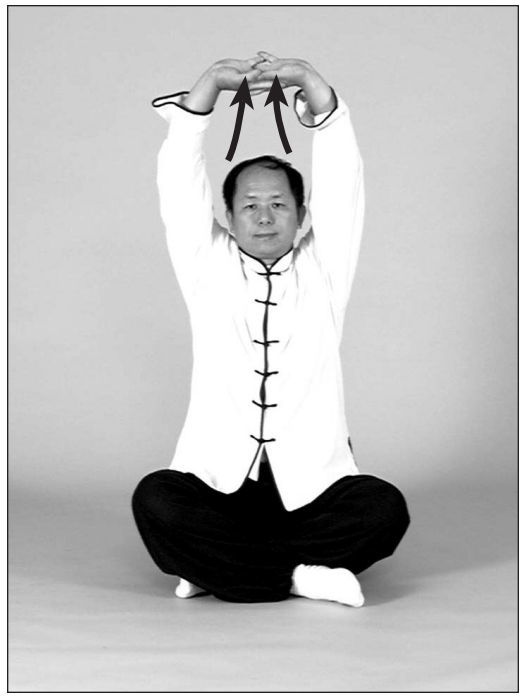


Figure 3-53

Figure 3-54

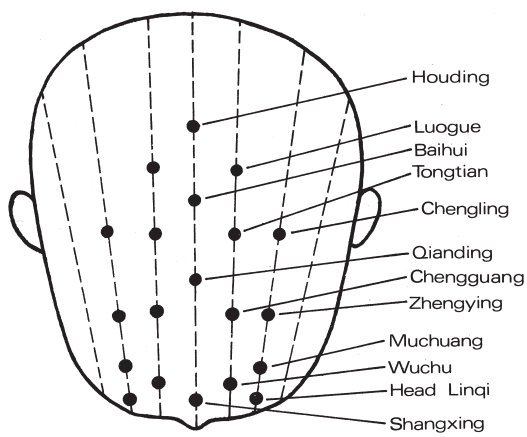


Figure 3-55

Figure 3-56

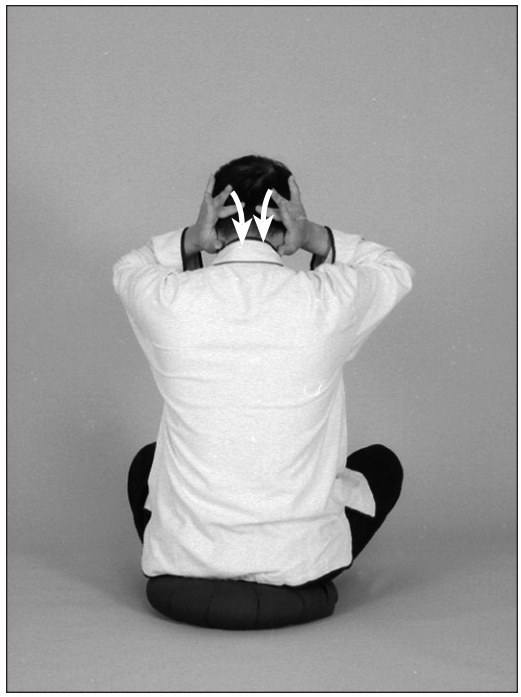


Figure 3-57

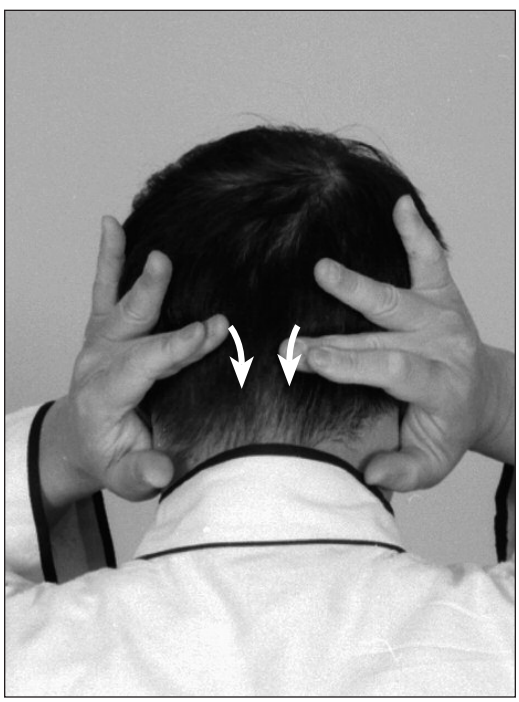


Figure 3-58

Knocking the Teeth (Kou Chi) 扣齒

Kou Chi is commonly used together with Ming Tian Gu after meditation. It consists of simply biting vigorously (but not too hard) about fifty times. The knocking causes reverberations in the skull, which helps to clear the mind, and also promotes the health of the teeth by stimulating their roots.

If you are interested in knowing more about Ming Tian Gu, Kou Chi, and other medical Qigong exercises, please refer to the book: *Eight Simple Qigong Exercises for Health*, available from YMAA Publication Center.

Chapter 4

Qigong and Health

氣功與健康

4-1. Introduction

Qigong was originally researched and developed by the Chinese to promote good health. For more than four thousand years they have investigated human Qi circulation, its relationship with the seasons, weather, and time of day. The Chinese found that Qi is closely related to altitude, location, food, emotional states, and even the sounds a person makes. They have done much research into methods of maintaining good Qi circulation. These methods can roughly be divided into the categories of maintenance and healing. The first category specifies methods that are used to maintain a person's health, and minimize the degeneration of the organs in order to increase the lifespan. The second specifies techniques that are used to cure illness.

In maintenance Qigong, the Qi is built up either by Wai Dan or Nei Dan, and then guided by the mind to circulate through the entire body. According to acupuncture theory, smooth Qi circulation is the key to health. When Qi is stagnant in a channel, the related organ will be weakened and will degenerate. Maintenance Qigong prevents stagnation.

In healing Qigong, techniques are applied to patients to control the Qi circulation and gradually heal the disordered internal organs, or cure an external injury. The methods most generally used include acupuncture, massage, and rubbing. Although Wai Dan and Nei Dan are primarily used to maintain smooth, abundant Qi circulation, advanced meditators sometimes use Wai Dan and Nei Dan to eliminate internal bruises and Qi stagnation caused by injuries. Recently, it has been found in China that Wai Dan and Nei Dan can be used to cure some cancers.

From acupuncture theory we know that the Qi channels are distributed throughout the entire body. These channels are closely related to the internal organs and are also related and connected to each other. All these channels have terminals at the hands, feet or head. Because of this, the Chinese doctor looks at a patient's face, tongue, and eyes, and feels the pulses in the wrist to understand the severity of the illness and its prognosis.

For the same reason, Qi circulation can be stimulated by massaging the ears, hands, and feet. These techniques are known as reflexology, and have proven very effective.

In this chapter, the diagnostic techniques of Chinese physicians will be briefly described in section two. The theory and techniques of acupuncture will be discussed in section three. If you want more information about diagnosis and acupuncture, please refer to specialized texts on these subjects. In section four, the theory and techniques of massage will be introduced, and skin rubbing methods will also be summarized.

4-2. Chinese Diagnosis

When you are sick, Qi circulation is irregular or abnormal. It has too much Yin or too much Yang. Because all Qi channels are connected to the surface of the body, stagnant or abnormal Qi flow will cause signs to show on the skin. Also, when you are sick, the sounds you make when speaking, coughing, or breathing are different than when you are healthy. Therefore, Chinese doctors examine a patient's skin, particularly the forehead, eyes, ears, and tongue. They also pay close attention to the person's sounds. In addition, they ask a number of questions about daily habits, hobbies, and feelings to understand the background of the illness. Finally, the doctor feels the pulses and probes special spots on the body to further check the condition of specific channels. Thus, Chinese diagnosis is divided into four principal categories: 1. Looking (Wang Zhen, 望診); 2. Listening and Smelling (Wen Zhen, 聞診); 3. Asking (Wen Zhen, 問診); and 4. Palpation (Qie Zhen, 切診).

Obviously, Chinese medicine takes a somewhat different approach to diagnosis than Western medicine. Chinese doctors treat the body as a whole, analyzing the cause of the illness from the patient's appearance and behavior. Often what the Chinese physician considers important clues or causes are viewed by the Western doctor as symptomatic or irrelevant, and vice versa.

Next, we will briefly discuss the above four Chinese diagnostic techniques:

Looking (Wang Zhen, 望診)

The doctor looks at the spirit and inspects the color of the patient.

General Appearance. The doctor examines the facial expression, muscle tone, posture, and general spirit of the patient.

Skin Color. The doctor examines the skin color of the injured area, if the problem is externally visible, like a bruise or pulled muscle. The doctor also examines the skin color of the face (Figure 4-1). Since some channels are connected to the face, its color reveals what organs are disordered or out of balance.

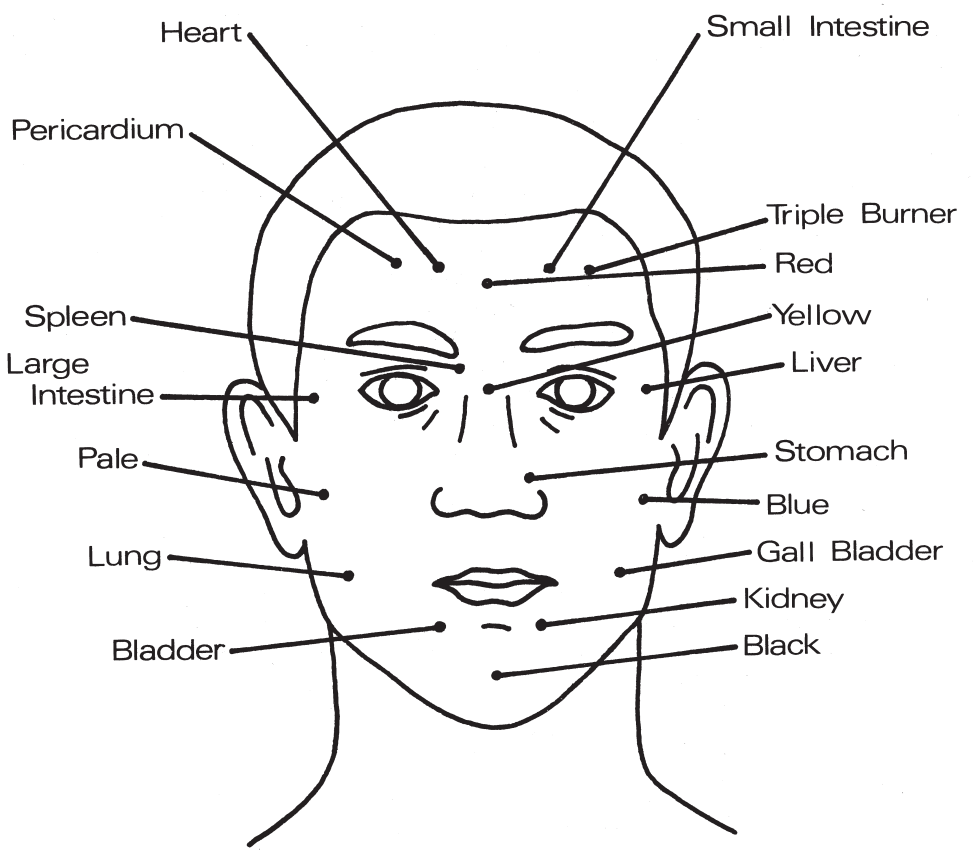


Figure 4-1. Diagnosis by Inspecting the Color of the Face

Tongue. The tongue is closely connected through Qi channels to the heart, kidney, stomach, liver, gall bladder, lungs, and spleen (Figure 4-2). In making a diagnosis, the Chinese doctor will check the shape, fur, color, and the body of the tongue to determine the condition of the organs.

Eyes. From the appearance of the eyes the doctor can tell the liver condition. For example, when the eyes are red, it means the liver has too much Yang. Also, black spots on the whites of the eyes (Figure 4-3), can tell of problems with the Qi circulation, degeneration of organs, or stagnancy due to an old injury.

Hair. The condition of the hair can indicate the health of the kidneys and the blood. For example, thin, dry hair indicates deficient kidney Qi or weak blood.

Lips and Gums. The color of the lips and their relative dryness indicates if the Qi is deficient or exhausted. Red, swollen, or bleeding gums can be caused

by stomach fire. Pale, swollen gums and loose teeth might be a symptom of deficient kidneys.

Listening and Smelling (Wen Zhen, 聞診)

The doctor listens to the patient's breathing, mode of speech, and cough. For example, a dry, hacking cough is caused by dry heat in the lungs.

The doctor smells the odor of the patient's breath and excrement. For example, in the case of diseases caused by excessive heat, the various secretions and excretions of the body have a heavy, foul odor, while in diseases caused by excessive cold, they smell more like rotten fish.

Asking (Wen Zhen, 問診)

This is one of the most important sources of a successful diagnosis. The questions usually cover the patient's past medical history, present condition, habits and life style. Traditionally, there are ten subjects a Chinese doctor will focus on in this interview. They are:

1. Chills and fever
2. Head and body
3. Perspiration
4. Diet and appetite
5. Urine and stool
6. Chest and abdomen
7. Eyes and ears
8. Sleep
9. Medical history
10. Bearing and living habits

Palpation (Qie Zhen, 切診)

There are three major forms of palpation (touching or feeling) in Chinese medicine:

1. The palpation of areas which feel painful, hot, swollen, etc. to determine the nature of the problem. For example, swelling and heat indicates there is too much Yang in the area.

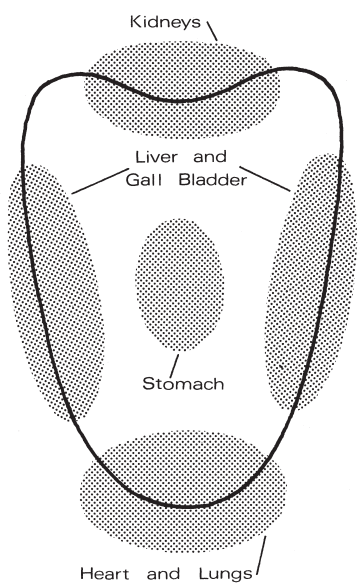


Figure 4-2. Diagnosis by Inspecting the Condition of Tongue

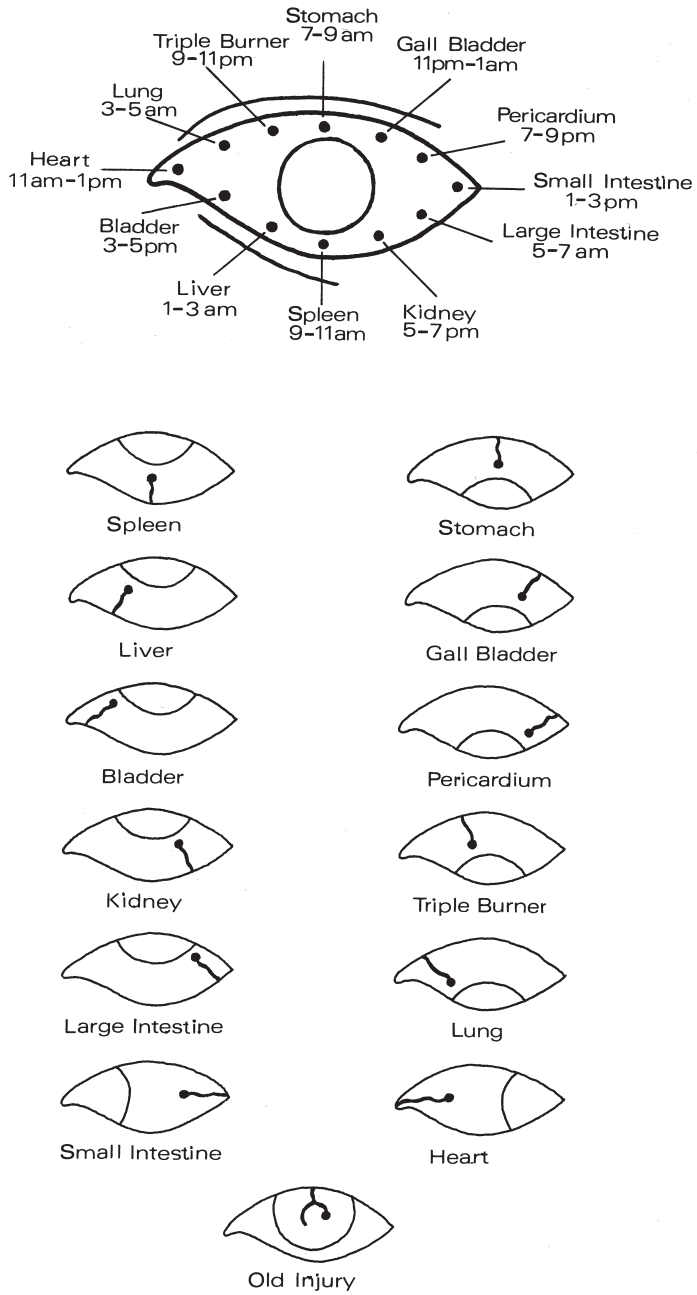


Figure 4-3. Diagnosis by Inspecting the Black Spot in the Eyes

2. The palpation of specific acupuncture points on the front and back of the trunk. For example, if the doctor senses a collapsed feeling, or the point is sore to touch, this indicates the possibility of disease in the organ with which the point is associated.
3. The palpation of pulse: Traditionally, the radial area pulse on the wrist (Figure 4-4) is the principal site for pulse diagnosis. Although the pulse is specially related to the lungs and controlled by the heart, it refers the condition of all organs (Table 4-1). The doctor checks the following: the depth (floating or submerged), the pace (slow or fast), the length (long or short), the strength (weak or strong), and the quality (slippery, rough, wiry, tight, huge, fine, or irregular). Usually it takes several years and hundreds of cases to become expert in the palpation of pulse.

Recently, inspection of skin eruptions on the ears has been used in Chinese diagnosis. A number of sites have been found on the ear (Figure 4-5) which become spontaneously tender or otherwise react to disease or injury somewhere in the body. Stimulation of these ear points in turn exerts certain therapeutic effects on those parts of the body with which they are associated. Moreover, many Western diagnostic methods, such as X-rays, have also been adopted in coordination with Chinese diagnosis.

This section serves only as a brief introduction to Chinese medical diagnosis. Interested readers should refer to books about Chinese medicine for more information.

Table 4-1

The Palpation of Pulse

Left Hand	**Organs**
Rear	Kidney Yin
Middle	Liver
Front	Heart
Right Hand	**Organs**
Rear	Kidney Yang
Middle	Spleen
Front	Lungs

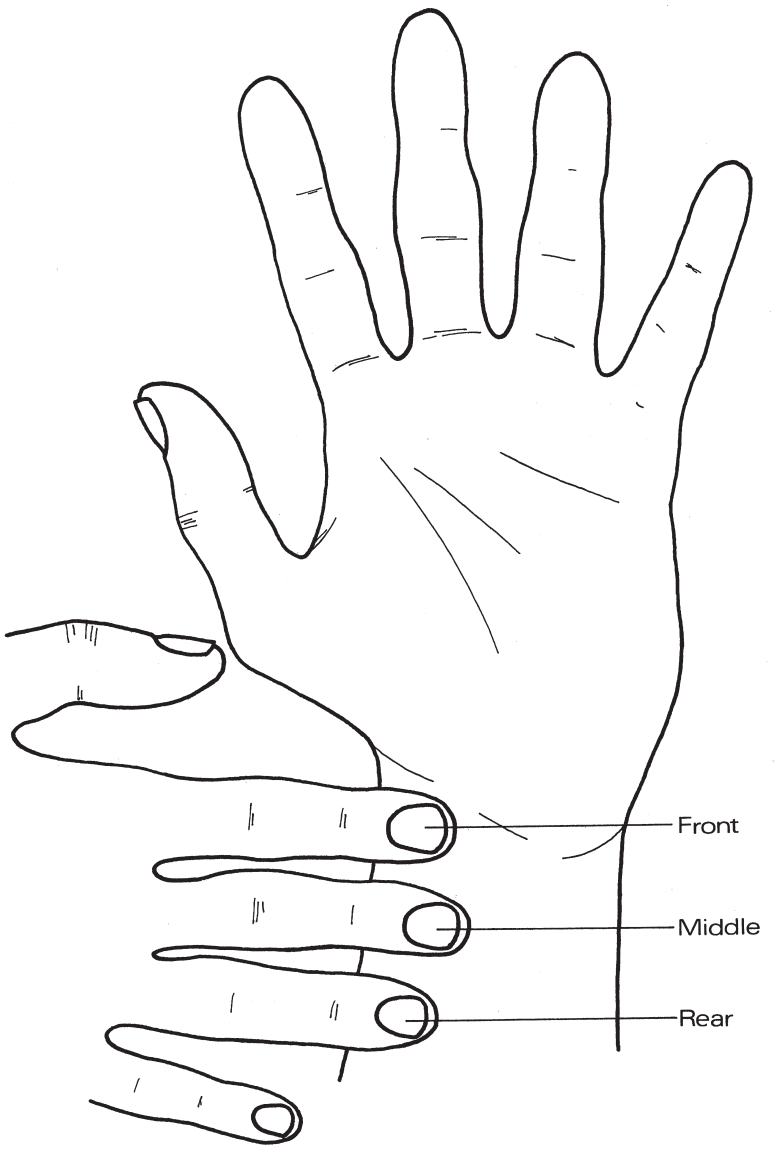


Figure 4-4. Locations Used for Pulse Palpation

1. Pt. Ear Apex
2. Pt. Tonsilla
3. Pt. Ganyang
4. Helix
5. Pt. Ganyang
6. Pt. Tonsilla
7. Pt. Tonsilla
8. Pt. Auris Interna
9. Pt. Facies and Bucca
10. Pt. Tonsilla
11. Pt. Oculus
12. Anesthetic points for tooth extraction
13. Pt. upper and lower Mandible
14. Pt. Lingua
15. Pt. Nephritis
16. Pt. Vertex
17. Pt. Taiyang
18. Pt. Hypophysis
19. Pt. Emphysema
20. Pt. Oculus (Astigmatism)
21. Pt. Frons
22. Pt. Hormone
23. Pt. Oculus (Glaucoma)
24. Pt. Subcortex
25. Pt. Pingchuan
26. Pt. Testis
27. Pt. Excitation
28. Pt. Nervus
29. Pt. Occiput
30. Pt. Encephalon
31. Pt. Vertigo
32. Pt. Brain Stem
33. Pt. Collum
34. Pt. Glandula Thyroidea
35. Pt. Clavicula
36. Pt. Endocrine
37. Pt. Hypertension
38. Pt. Bronchiectasis
39. Pt. Glandula Suprarenalis
40. Pt. Hunger
42. Pt. Thirsty
43. Pt. Ovarium
44. Pt. Tragic Apex
45. Pt. Pharyngo Larynx
46. Pt. Cor (Xinzang)
47. Pt. Auris Externa
48. Pt. Sanjiao
49. Pt. Bronchus
50. Pt. Glandula Parotis
51. Pt. Cardia
52. Pt. Pulmo
53. Pt. Cor
54. Pt. Ventriculum
55. Pt. Ptosis
56. Pt. Fulcram
57. Pt. Diaphragm
58. Pt. Mid-crus Helicis
59. Pt. Jisong
60. Pt. Lien
61. Pt. Uterine Appendages
62. Pt. Lowering Blood Pressure
63. Pt. Duodenum
64. Pt. Intestinum tenue
65. Pt. Appendix Vermiformis
66. Pt. Intestinum Crassum
67. Prostata
68. Pt. Vesica Urinaria
69. Pt. Ureter
70. Pt. Ren
71. Pt. Pancreas and Gall Bladder
72. Pt Shoulder
73. Pt. Glandula Mammaria
74. Pt. Art. Humeri
75. Pt. Thorax Externa
76. Pt. Shoulder Ache
77. Pt. Subaxilla
78. Pt. Thorax
79. Pt. Abdomen
80. Pt. Appendix Vermiformis
81. Pt. Lumbago
82. Pt. Appendix Vermiformis
83. Pt. Cubitus
84. Pt. Nates
85. Pt. N. Ischiadicus
86. Abdomen
87. Pt. Lower Abdomen
88. Pt. Genu
89. Pt. Fever
90. Pt. Cavum Pelvis
91. Pt. Popliteal Fossa
92. Pt. Sura (Calf)
93. Pt. Shenmen
94. Pt. Hepatitus
95. Pt. Guguan
96. Pt. Carpus
97. Pt. Allergy
98. Pt. Art. Coxae
99. Pt. Digitas Manus
100. Pt. Appendix Vermiformis
101. Pt. Digitum Pedis
102. Pt. Malleolus
103. Pt. Asthma
104. Pt. Os
105. Pt. Uterus
106. Pt. Esophagus
107. Pt. Calx
108. Pt. Hemorrhoid
109. Pt. N. Sympathetica
110. Pt. Organa Genitalia Externa
111. Pt. Urethra
112. Pt. Anus
113. Pt. Lower Rectum
114. Pt. Nasus Internus

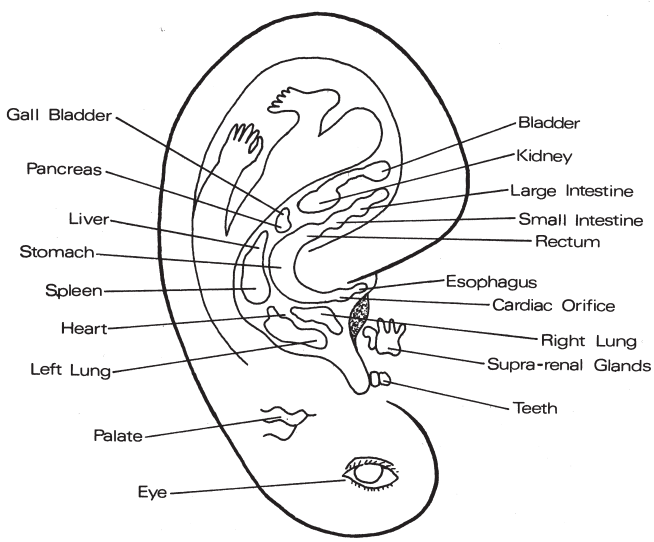


Figure 4-5. Acupuncture Points in the Ear

4-3. Acupuncture

In this section, we will discuss how acupuncture is used, and why it works. Since Qigong exercises and Qi circulation theory are based on the results of acupuncture research, this summary will help you understand the theory of Qigong exercises.

In order to understand acupuncture, you should know what Jing (經) and Luo (絡) are. Then you should understand their function in the body, and their relationship to health.

Jing and Luo are the Qi channels that connect the inside of the body to the surface of the body, and connect the internal organs to each other. They correspond with the vascular system with its arteries, veins, and capillaries. Jing are the primary Qi channels which distribute Qi in the body. Usually, Jing are found under a thick layer of muscle, and so are protected from external influence, the same way the arteries and main nerves are. There are twelve Jing which connect the internal organs with the rest of the body.

Luo are the minor or secondary Qi channels which connect the Jing to the surface of the body and also to the bone marrow. Jing and Luo are considered to be Qi rivers and streams in the body.

In addition to Jing and Luo, there are eight vessels which serve as balancing channels and are considered to be Qi reservoirs in the body. Some of these vessels also circulate Qi, although their function is different from Jing and Luo. Their function is to regulate the amount of Qi flow in the twelve channels. Among these eight vessels the Ren (Conception Vessel, 任脈) and Du (Governing Vessel, 督脈) are most important. As you remember from earlier chapters, these two vessels play a primary role in Small and Grand Circulation.

Acupuncture theory classifies the internal organs as viscera and bowels. According to this theory, viscera are the organs that store essential substances for the body's use. The viscera are the lungs, kidney, liver, heart, spleen, and pericardium (Baoluo, 包絡). The bowels are organs which do not store substances, but eliminate them, being essentially hollow. The bowels are the large intestine, gall bladder, urinary bladder, small intestine, stomach, and triple burner (Sanjiao, 三焦). Viscera are Yin, and bowels are Yang, and they are grouped in pairs which are closely related to each other. It is important to note that in Chinese medicine, the term "organ" refers more to the functional system of that organ than to the actual physical lump of flesh. Hence, two of the organs in the Chinese system, the pericardium and the triple burner, have no corresponding organ in the Western system.

In classifying Qi channels, there are six degrees of Yin and Yang used to describe the six channels that terminate in the hands and the six that end in the feet. The Yin channels are Taiyin (太陰), Shaoyin (少陰), and Jueyin (厥陰). Taiyin is the very strongest most vigorous Yin. Shaoyin contains some Yang, and Jueyin is exhausted Yin and is found where two Yin channels meet. The Yang channels are Taiyang (太陽), Shaoyang (少陽), and Yangming (陽明). Taiyang is very strong, young Yang. Shaoyang is Yang that has begun to deteriorate, and Yangming is extreme Yang, and is found where two Yang channels meet.

In Yin and Yang theory, Yang is characterized by the outside of things, while Yin is the inside. In consonance with this principle, the twelve channels are considered Yin or Yang depending on whether they are found on the inside or on the outside of the arms or legs. There are three Yin channels on the inside of each arm and leg, and three Yang channels on the outside. Of the two main vessels that make up Small Circulation, the Ren Mai (Conception Vessel, 任脈) is found on the front of the body and is considered Yin. The Du Mai (Governing Vessel, 督脈), is found on the back, and is considered Yang.

Qi circulates within this system of channels and vessels continuously, from the surface to the interior and back to the surface. The paths of the channels are as follows:

Upper Limb—Yin Jing (陰經), movement is from the chest to the hand.

Hand Taiyin Lung (Shou Taiyin Fei Jing, 手太陰肺經). Runs from the top of the chest, along the inside of the arm, and ends on the outside of the thumb.

Hand Shaoyin Heart (Shou Shaoyin Xin Jing, 手少陰心經). Runs from the armpit, down the inside arm, and ends in the little finger.

Hand Jueyin Pericardium (Shou Jueyin Baoluo Jing, 手厥陰包絡經).

Starts in the chest, runs up the chest, then down the middle of the inner arm and ends at the middle finger.

Upper Limb—Yang Jing (陽經), movement is from the hand to the head.

Hand Taiyang Small Intestine (Shou Taiyang Xiao Chang, 手太陽小腸). Starts at the end of the little finger, then runs up the outside of the arm, behind the shoulder, across the neck, and ends in front of the ear.

Hand Shaoyang Triple Burner (Shou Shaoyang San Jiao, 手少陽三焦). Starts at the tip of the ring finger, then runs up the outside of the arm, around the shoulder, over the ear, and ends near the outside of the eyebrow.

Hand Yangming Large Intestine (Shou Yangming Da Chang, 手陽明大腸). Starts at the tip of the index finger, runs along the outside of the arm, and ends near the nose.

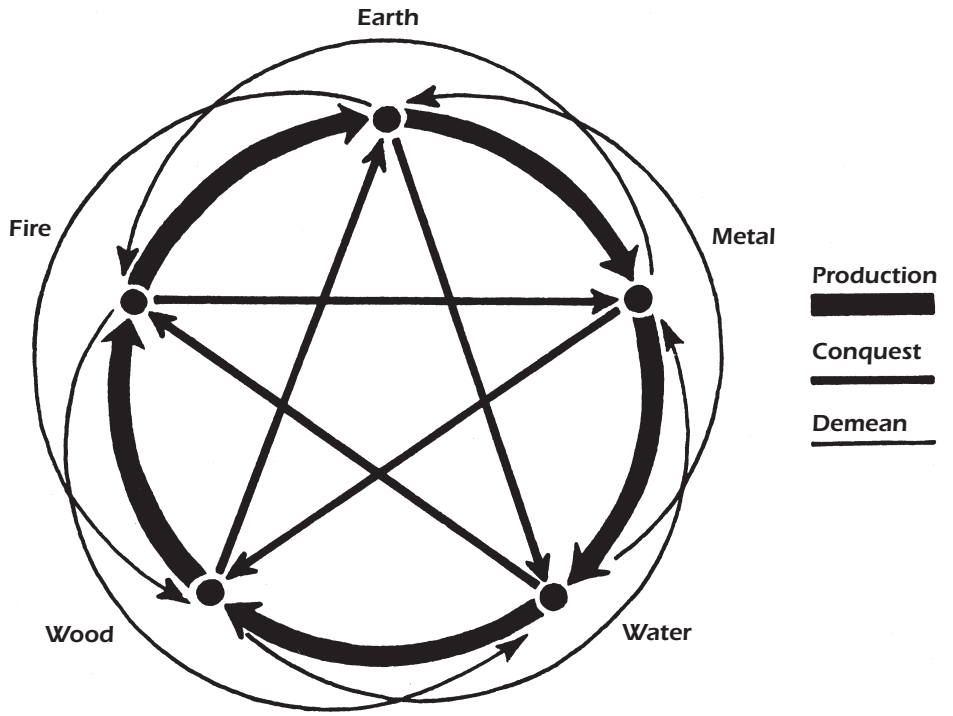


Figure 4-6. Relationships of Five Internal Organs with the Five Elements

Lower Limb—Yin Jing (陰經), movement is from the foot to the chest.

Foot Taiyin Spleen (Zu Taiyin Pi, 足太陰脾). Starts at the tip of the big toe, runs up the inside of the leg, and ends at the top of the chest.

Foot Shaoyin Kidney (Zu Shaoyin Shen, 足少陰腎). Starts under the little toe, rises along the inside of the leg, and ends near the collarbone.

Foot Jueyin Liver (Zu Jueyin Gan, 足厥陰肝). Starts on the outside of the big toe, then the inside of the leg, up the trunk, and ends near the nipple.

Lower Limb—Yang Jing (陽經), movement is from the head to the foot.

Foot Taiyang Bladder (Zu Taiyang Pang Guang, 足太陽膀胱). Starts at the inner corner of the eye, runs over the head, splits and runs in two channels down the back, joins on the back of the thigh and ends on the little toe.

Foot Shaoyang Gall Bladder (Zu Taiyang Dan, 足少陽膽). Starts at the outer corner of the eye, travels over the head, around the back of the shoulder, down the side of the chest and the outside of the leg, and ends in the fourth toe.

Foot Yangming Stomach (Zu Yangming Wei, 足陽明胃). Starts under the eye, runs down the front of the body, then down the outer front of the leg, and ends up in the second toe.

Jing are connected with one another at the extremities, where Yin meets Yang, and at the chest and face, where Yin meets Yin and Yang meets Yang (see Table 4-2). For the purposes of this table, the circuit starts above the nipples, moving through the channels in the order shown. Remember that there are two symmetrical systems, one on each side of the body.

Table 4-2

Order of Qi Circulation

From	To	Channel	Time Period
Top of Chest	Outside of Thumb	Hand Taiyin Lung	3 to 5 AM (Yin, 寅)
Tip of Index Finger	Side of Nose	Hand Yangming Large Intestine	5 to 7 AM (Mao, 卯)
Under the Eye	Second Toe	Foot Yangming Stomach	7 to 9 AM (Chen, 辰)
Big Toe	Top of Chest	Foot Taiyin Spleen	9 to 11 AM (Si, 巳)
Armpit	Little Finger	Hand Shaoyin Heart	11 AM to 1 PM (Wu, 午)
Little Finger	Front of Ear	Hand Taiyang Small Intestine	1 to 3 PM (Wei, 未)
Inner Corner of Eye	Little Toe	Foot Taiyang Bladder	3 to 5 PM (Shen, 申)
Little Toe	Collarbone	Foot Shaoyin Kidney	5 to 7 PM (Qiu, 酉)
Chest	Middle Finger	Hand Jueyin Pericardium	7 to 9 PM (Shu, 戌)
Ring Finger	Outside of Eyebrow	Hand Shaoyang Triple Burner	9 to 11 PM (Hai, 亥)
Outside Corner of the Eye	Fourth Toe	Foot Shaoyang Gall Bladder	11 PM to 1 AM (Zi, 子)
Outside of Big Toe	Side of Nipple	Foot Jueyin Liver	1 to 3 AM (Chou, 丑)

Acupuncture theory also relates the organs to the five elements (Wuxing, 五行): metal (Jin, 金), wood (Mu, 木), water (Shui, 水), fire (Huo, 火), and earth (Tu, 土). These relationships are shown in Table 4-3 and Figure 4-6. The five element theory is used to describe how organ systems influence each other through constructive and destructive sequences.

Table 4-3

Relationship of Internal Organs with the Elements

Five Elements	Metal	Water	Wood	Fire	Earth	Mutual Fire
Yang Channels (External)	Hand Yangming	Foot Taiyang	Foot Shaoyang	Hand Taiyang	Foot Yangming	Hand Shaoyang
Bowels	Large Intestine	Bladder	Gall Bladder	Small Intestine	Stomach	Triple Burner
Yin Channels (Internal)	Hand Taiyin	Foot Shaoyin	Foot Jueyin	Hand Shaoyin	Foot Taiyin	Hand Jueyin
Viscera	Lung	Kidney	Liver	Heart	Spleen	Pericardium

From the Qi circulation and its relationship to the environment, the Chinese physicians found that a healthy person should not be too Yin or too Yang. When a person is ill, the acupuncturist will use needling or a few other methods to regulate the Qi flow and bring the person back to health. You should understand that it is not only the cavities lying on the channel corresponding to the afflicted organ that are used. Since the channels are interconnected and affect each other in various ways, cavities throughout the body are used to rebalance particular organs. To do this, an acupuncturist must understand the relation of Qi flow to the seasons and the time of day, as well as the interrelationship of the channels.

In the case of non-organ problems, such as muscle pain or a joint injury, the acupuncturist will usually needle cavities near the injury which are not on the channels (remember, almost half the known cavities are not located on channels). This kind of treatment will increase the Qi circulation in the injured area and remove the stagnant Qi.

This has been only the briefest of introductions to the principles of acupuncture. The author hopes that you are able to gain a basic knowledge of Qi circulation. If you are interested in further research, there are many books available. The following are suggested:

The Theoretical Foundation of Chinese Medicine Systems of Correspondence, by Manfred Porkert, MIT Press, Cambridge, Massachusetts and London, 1978.

Acupuncture—A Comprehensive Text, Shanghai College of Traditional Medicine. Translated and edited by John O'Connor and Dan Bensky, Eastland Press, Chicago, 1981.

4-4. Massage and Rubbing

Massage

People have always instinctively rubbed sore muscles and other painful areas to ease their pain and to help the sore muscle recover more quickly. Long ago it was found that this kind of rubbing can also cure a number of disorders such as headaches, joint pain, and an uneasy stomach, and that simple rubbing can even strengthen weakened organs.

The therapeutic effects of massage are known world-wide. The Japanese have used acupressure, which is derived from Chinese massage, for centuries. The Greek upper classes have used a form of massage—slapping the skin with

switches—to cure various disorders. However, the Chinese have fully systematized massage to agree with the theory of Qi circulation.

There are three general Chinese massage treatments. The first is massaging the muscle; the second, massaging the cavities, or acupuncture points; and the third, massaging the nerve and channel endings. Each category of massage has its own specific uses, but generally a mixture of the three is used.

Muscle massage is used to relieve soreness and bruises. The masseuse follows the direction of the muscle fiber using rubbing, pressing, sliding, grasping, slapping, and shaking techniques. The result is an increase in the circulation of blood and Qi on the skin and in the muscle area. It also helps to spread accumulated acid, which collects in the muscles due to hard exercise, or blood (in the case of bruises), or stagnant Qi, allowing the circulation to disperse them more quickly. Commonly this type of massage is also used to help a person overcome a feeling of weakness or tiredness.

The second category is massaging the acupuncture points. These same points are used in Japanese acupressure, with the addition of a few other points. The principle of massaging the acupuncture points is the same as in acupuncture theory: to stimulate the channels by stimulating cavities that can be reached easily by rubbing or pressing with the hands, rather than needles. In acupressure, some non-channel points are used to stimulate minor Qi channels to help circulate energy locally. Figures 4-7 through 4-12 show the common acupuncture points used in massage.

The third category of massage is to rub or press the endings of the nerves and Qi channels. These channels are located on the hands (Figure 4-13), feet (Figure 4-14), and ears (Figure 4-5). You can easily rub the zones that correspond to the different organs, or that are effective for specific symptoms or illnesses. This form of massage is known in the West as reflexology. Theoretically, if the channel endings are rubbed, the Qi will be stimulated to a higher level, which increases the circulation and benefits the related organ or cures the illness. If you are interested in knowing more about massage, please refer to the book: *Chinese Qigong Massage*, available from YMAA Publication Center.

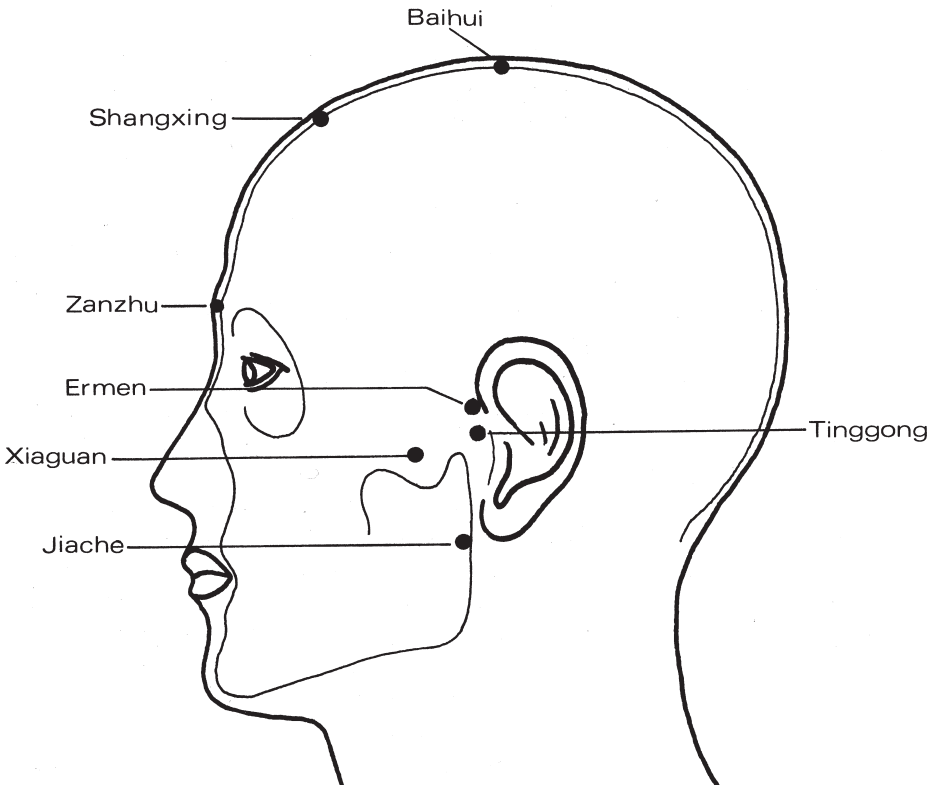


Figure 4-7. Acupuncture Points on the Head Used for Massage

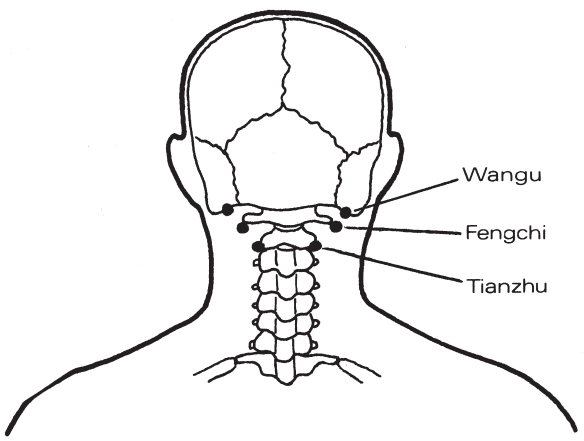


Figure 4-8. Acupuncture Points on the Neck Used for Massage

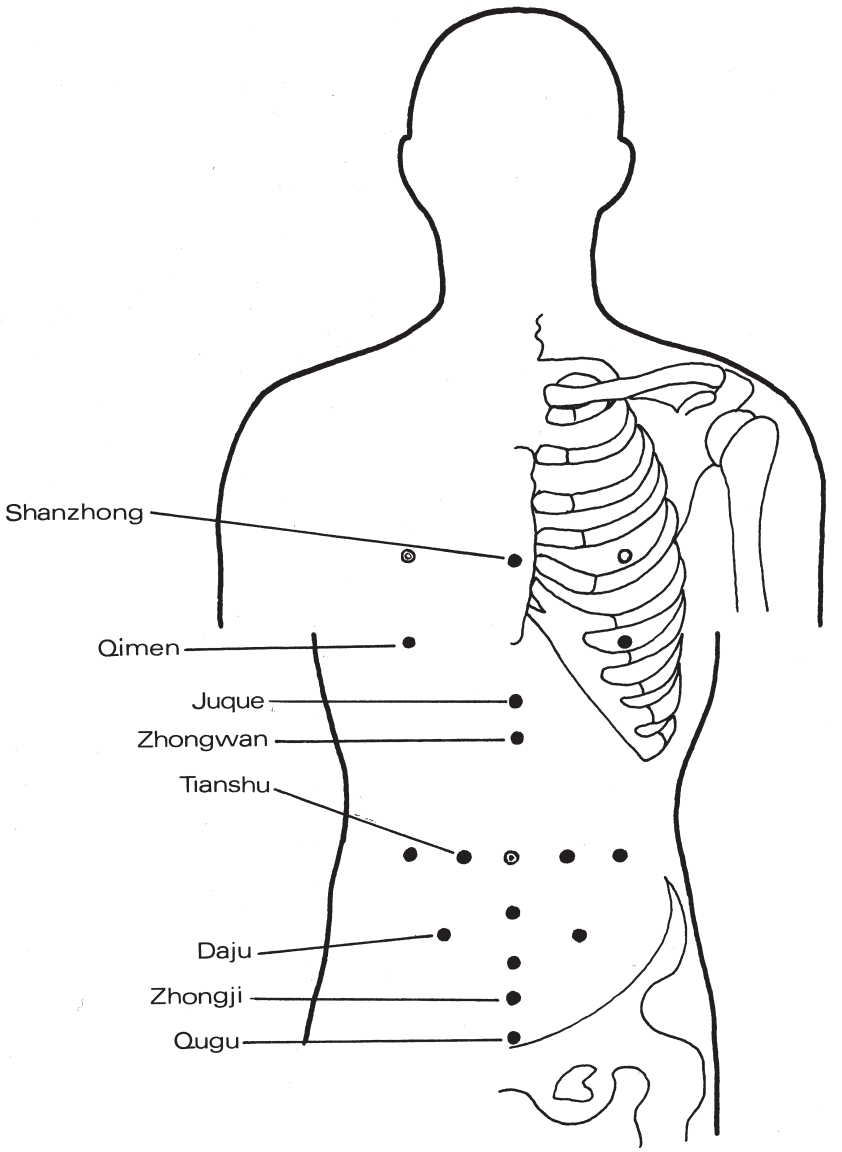


Figure 4-9. Acupuncture Points on the Front Used for Massage

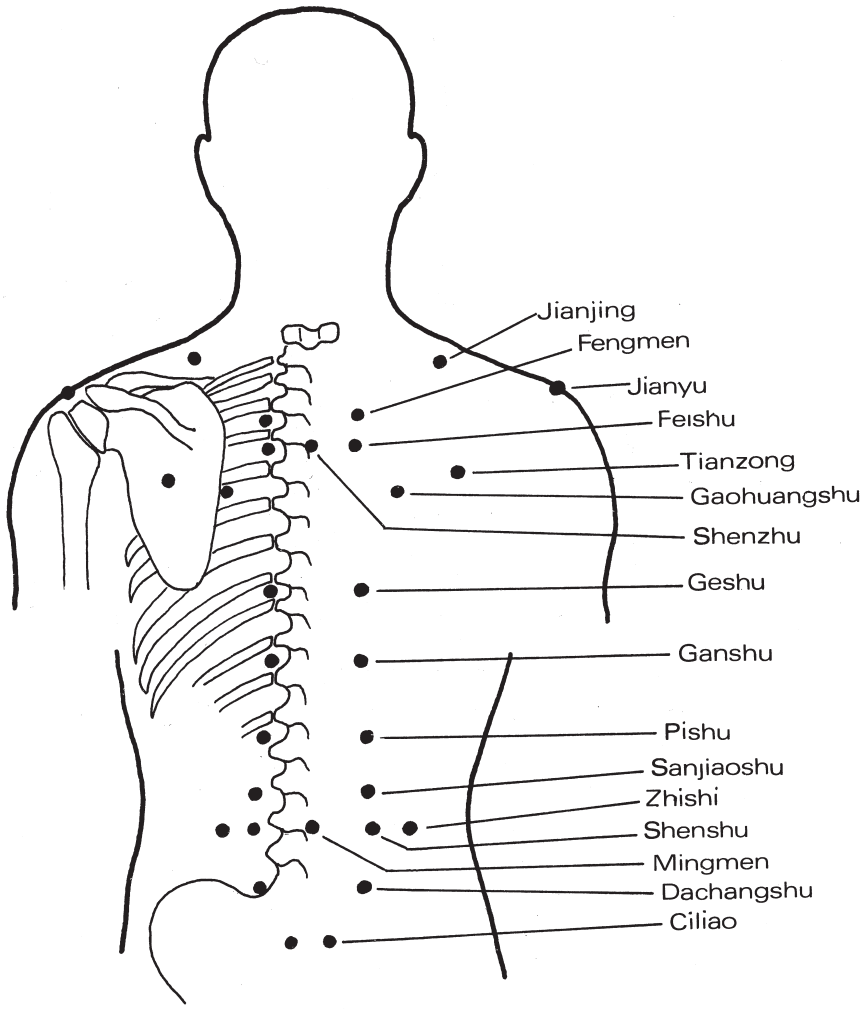


Figure 4-10. Acupuncture Points on the Back Used for Massage

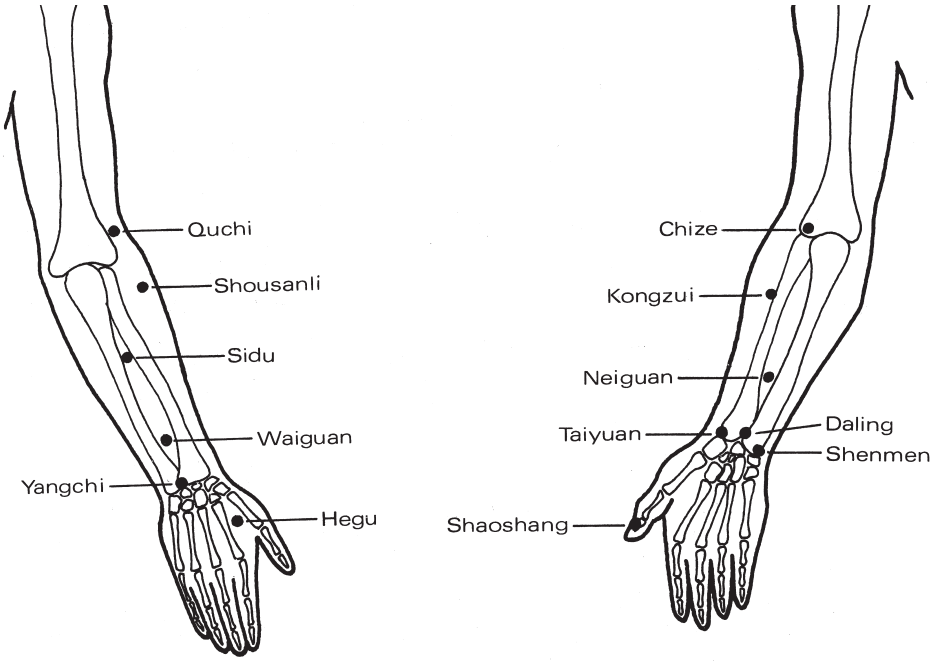


Figure 4-11. Acupuncture Points on the Arms Used for Massage

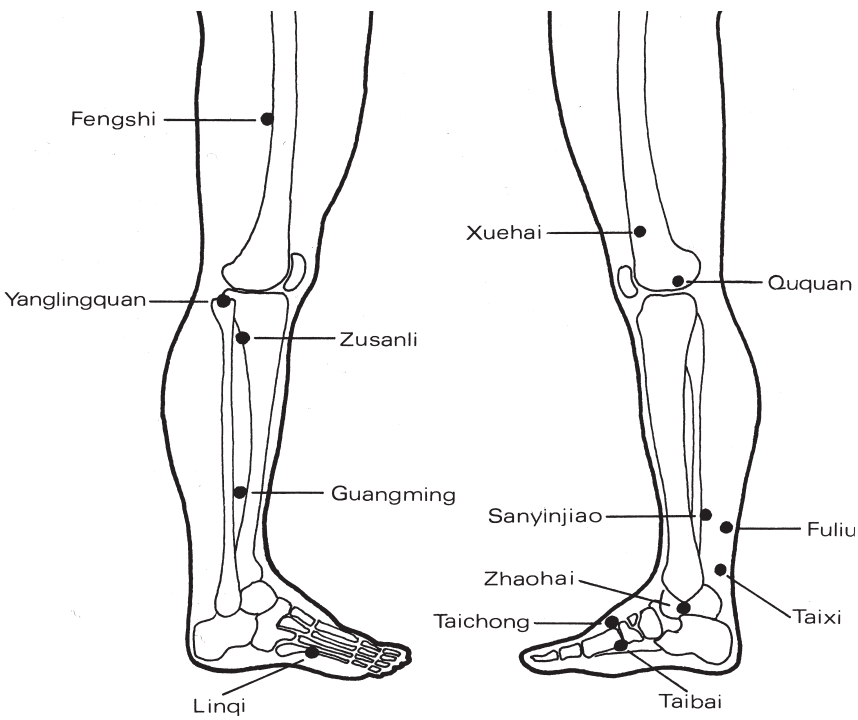


Figure 4-12. Acupuncture Points on the Legs Used for Massage

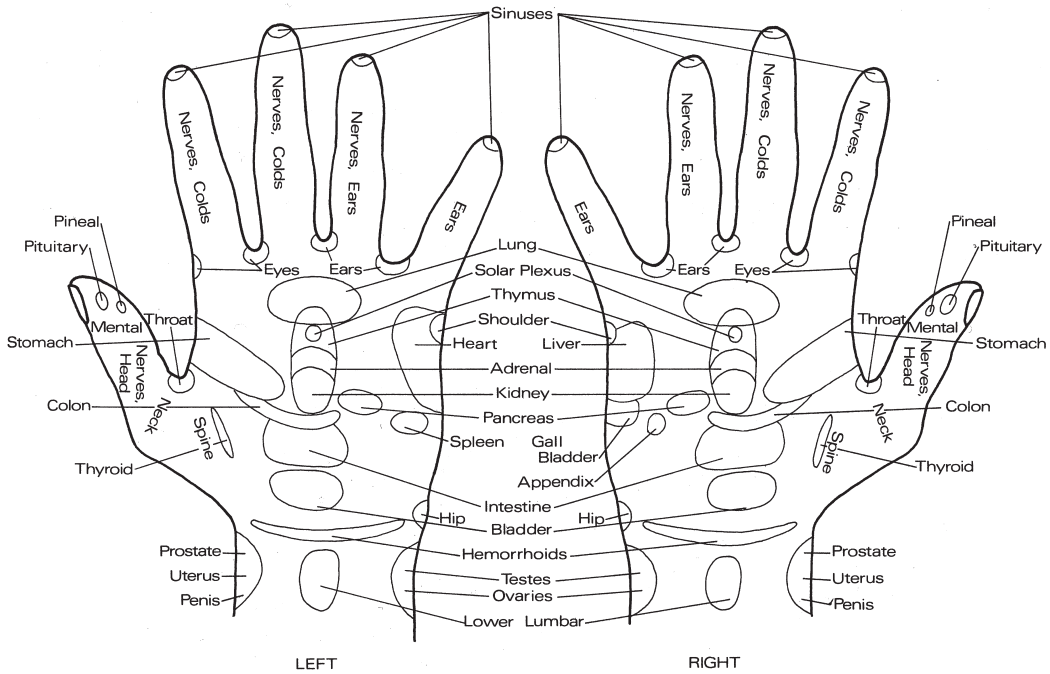


Figure 4-13. Massaging Zones in Hands Reflexology

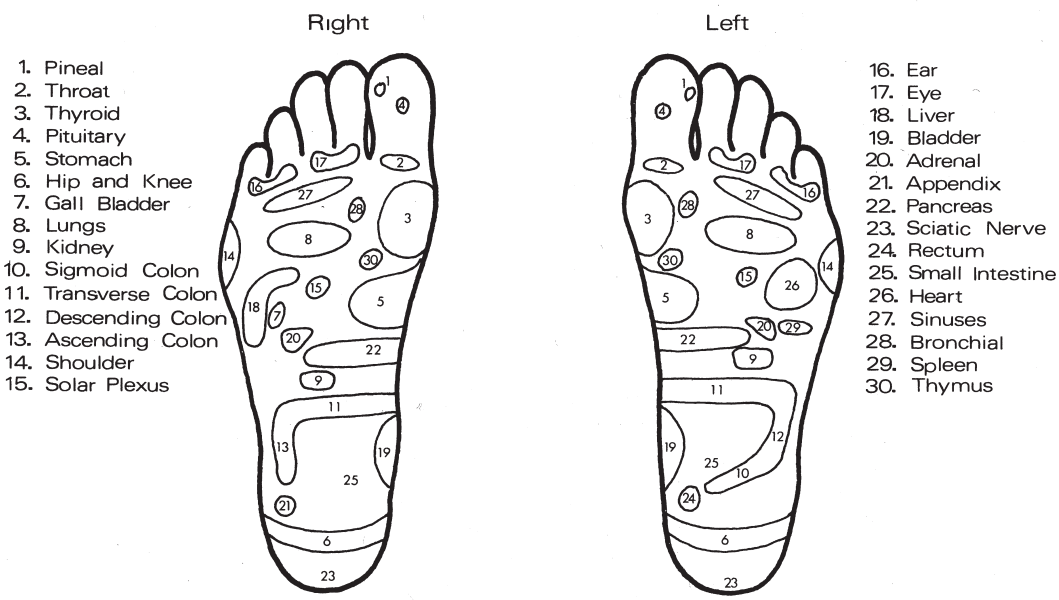


Figure 4-14. Massaging Zones in Feet Reflexology

Figure 4-15

Figure 4-16

Hand Forms and Common Methods Used in Massage.

1. Knuckles: single, double, and four fingers for circular rubbing and pressing (Figures 4-15 to 4-17).
2. The side of the fist for circular rubbing (Figure 4-18).
3. Fingertips for tapping and circular rubbing (Figure 4-19).

Figure 4-17

Figure 4-18

Figure 4-19

Figure 4-20

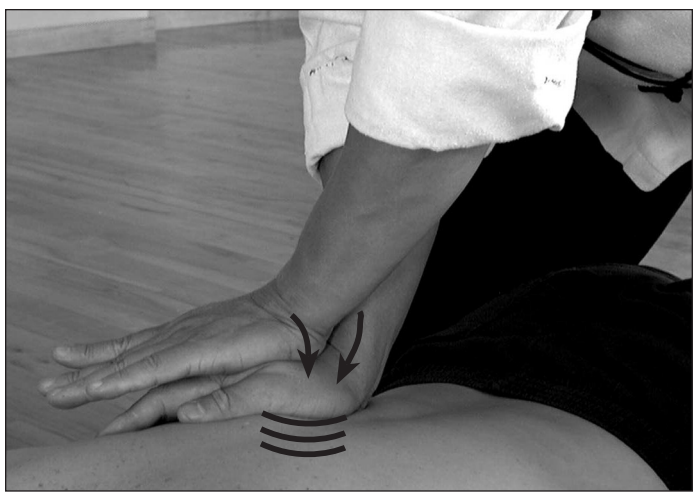


Figure 4-21

Hand Forms and Common Methods Used in Massage—*Continued*

4. The root of the palm (base of the thumb) for circular and straight rubbing and pressing (Figures 4-20 and 4-21).
5. The base of the fingers for circular and straight rubbing and pressing (Figures 4-22 and 4-23).
6. The side of the palm for pressing and rubbing (Figure 4-24).

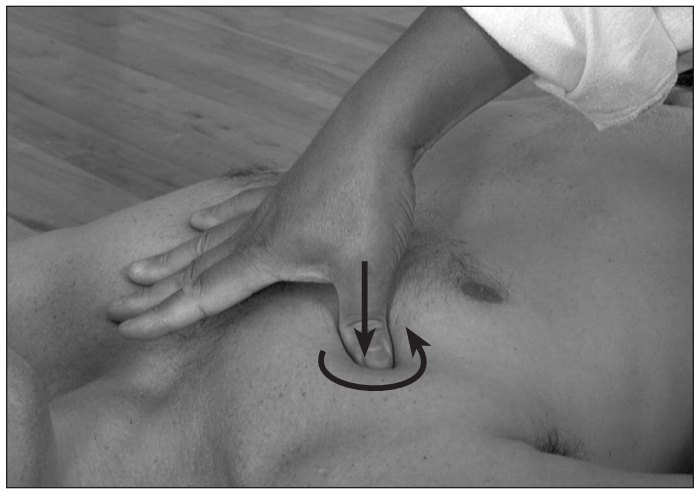
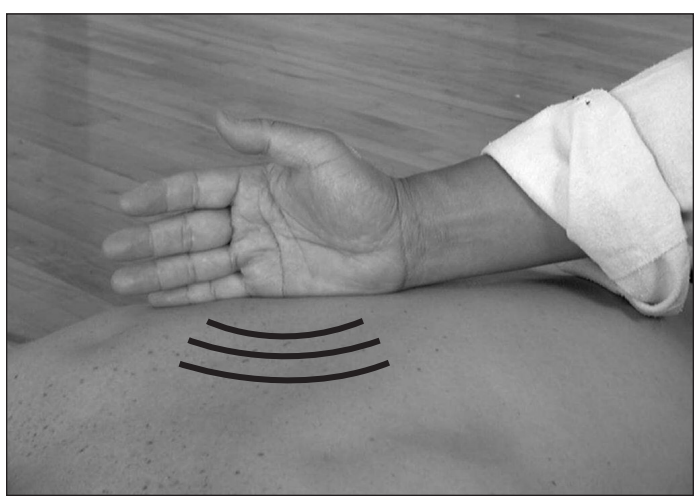


Figure 4-22

Figure 4-23



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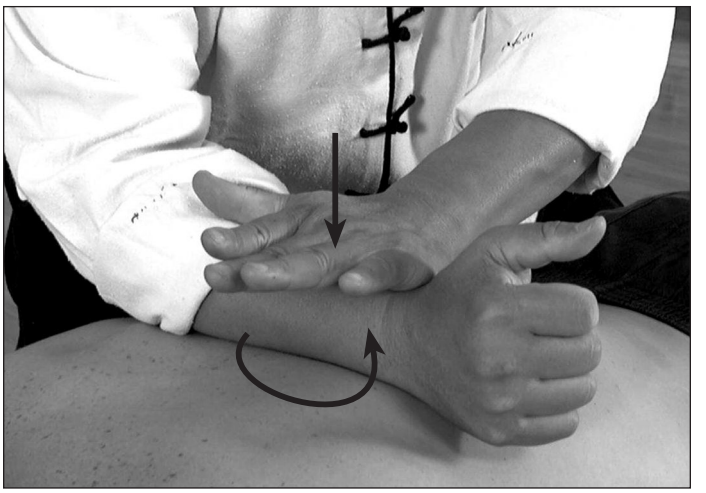

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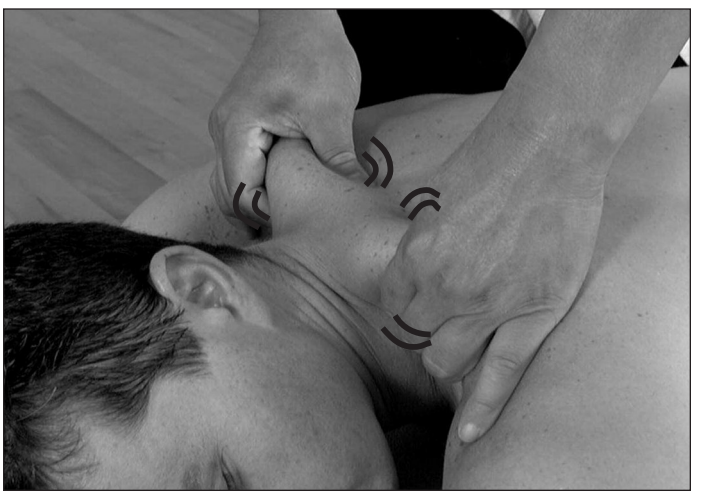

Figure 4-26

Hand Forms and Common Methods Used in Massage—*Continued*

7. The elbow for circular rubbing and pressing (Figure 4-25).
8. Fingers for grasping muscles (Figures 4-26 to 4-28).
9. Pinching or grasping the skin and shaking (Figure 4-29).

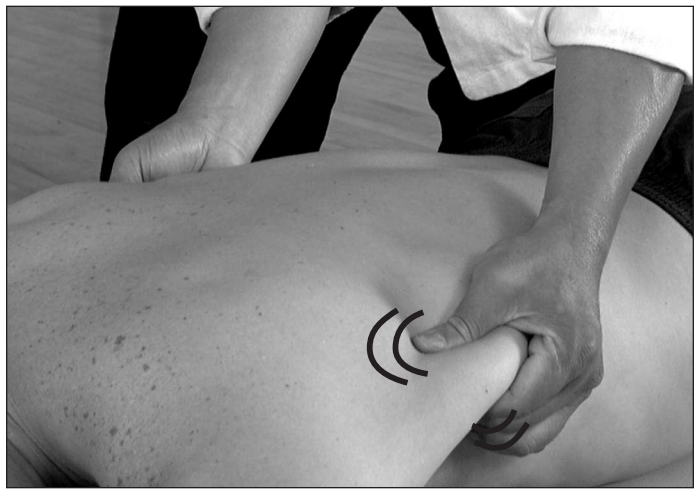

Figure 4-27

Figure 4-28

Figure 4-29

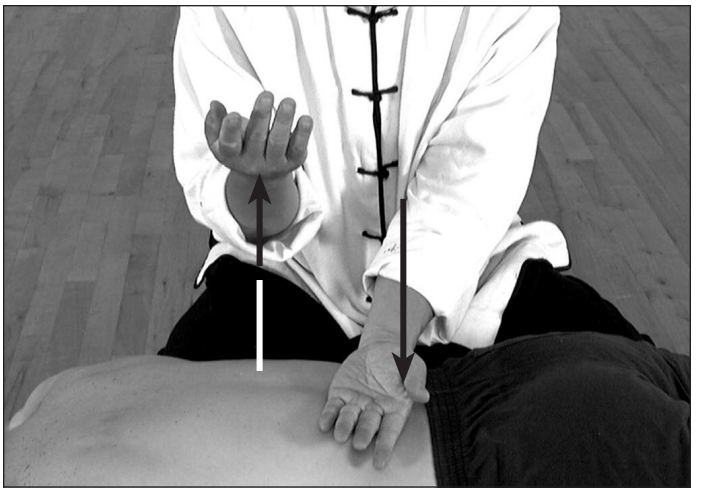

Figure 4-30

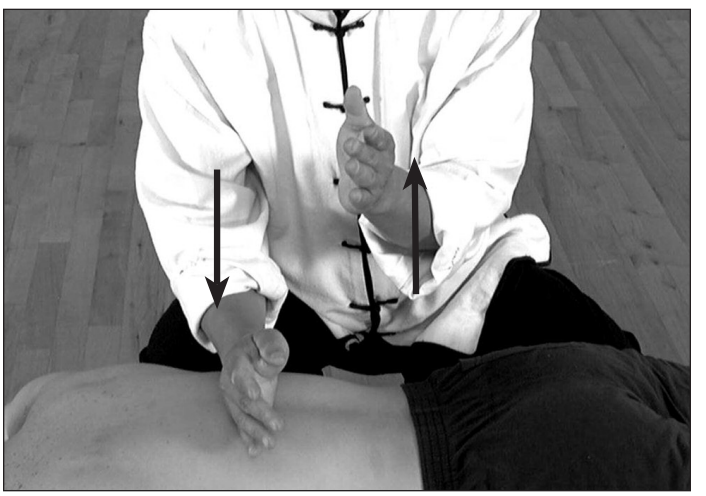

Figure 4-31

Hand Forms and Common Methods Used in Massage—*Continued*

10. Slapping with the backs or the sides of the hands (Figures 4-30 and 4-31).

Rubbing

Very often, when you have an injury such as a bruise or strained joint, you will automatically rub the injured area. This rubbing reduces pain and eases the nerves and muscles. Theoretically, this kind of rubbing causes the Qi to circulate, which in turn prevents Qi stagnation in that area.

In Qigong, rubbing or friction is used to increase heat or Qi on the skin, which increases the energy potential there, and causes Qi to circulate deeper into the body. Rubbing your face correctly can help keep the skin looking youthful by keeping it well nourished with the flow of Qi and blood. As was mentioned earlier, some parts of the body such as the palm (Figure 4-13) and the sole of the foot (Figure 4-14) have channels ending there, and rubbing these channel endings will increase the energy flow in the channels and benefit the corresponding organs. A good example of this is that rubbing the palms together briskly in cold weather will not just keep the arms and hands warm, but the internal organs as well. This is different from massaging the channel zones, which was described in the previous section.

Rubbing the skin over some of the organs will increase the function of the organs through the increased local energy flow caused by the rubbing. For example, rubbing the stomach will lessen pain and increase digestion. Rubbing will also relax the nerves in the area. The same principle holds true for the kidneys.

The large joints of the body—shoulders, elbows, wrists, knees, and ankles—are easily injured by over-exercise or excessive stress on the ligaments. When such injuries do not heal completely, arthritis commonly results. Rubbing the joint area will relax the joint area while stimulating energy circulation, which helps the injured area to heal. In addition, rubbing may even help to cure arthritis after it has set in. For more information on treating arthritis with Qigong, please refer to the book *Arthritis—The Chinese Way of Healing & Prevention,* available from YMAA Publication Center.

Figure 4-32

Figure 4-33

Rubbing methods appropriate to each area of the body.

1. Face: Lightly rub the eyelids and eye sockets with the fingertips in a circular motion. Rub the cheeks with light strokes of the fingertips from the nose outward to the sides of the face (Figure 4-32).
2. Stomach: Use a circular motion to harmonize with the curve of the intestines (Figures 4-33 and 4-34).
3. Feet: Rub and press the zones shown in Figure 4-14 (Figure 4-35).
4. Hands: Rub and press the zones shown in Figure 4-13 (Figure 4-36).

Figure 4-34

Figure 4-35

Figure 4-36

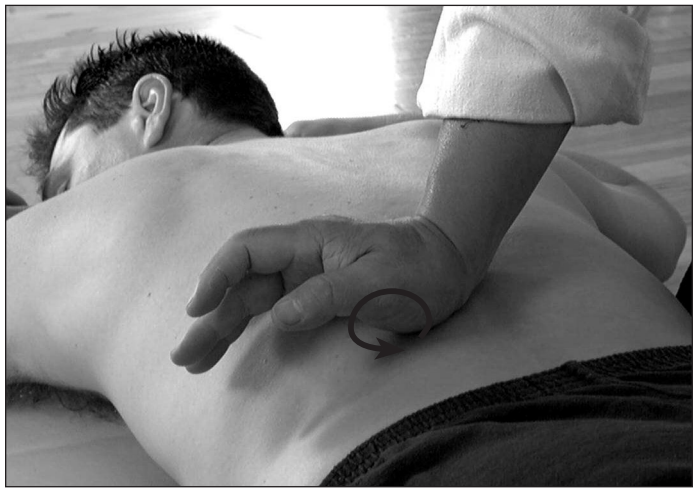

Figure 4-37

Figure 4-38

Rubbing methods appropriate to each area of the body—*Continued*

5. Kidneys: Rub with a circular motion using the sides of the palm (Figure 4-37).
6. Wrists: For joint rubbing, the main purpose is to warm the joint, not to stimulate the muscles. Rub the wrist by stroking it along the direction of the arm and in a circular motion around the joint (Figure 4-38).
7. Elbows: Rub lightly both up and down the arms and around the arms (Figures 4-39 and 4-40).
8. Shoulders: Rub lightly both up and down the arms and in a circular motion (Figure 4-41).

Figure 4-39

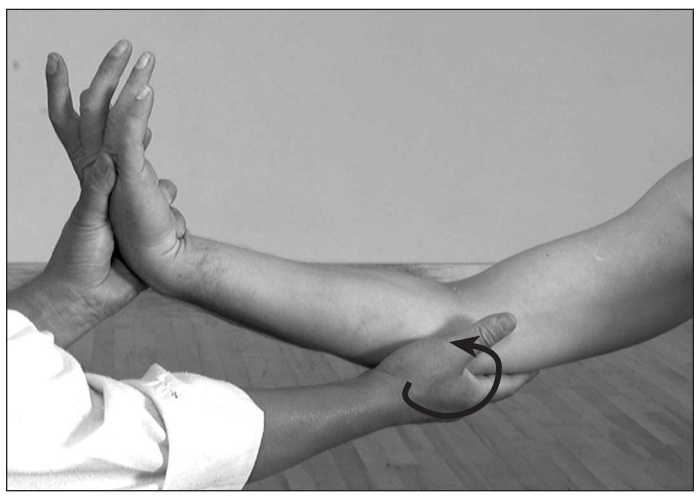

Figure 4-40

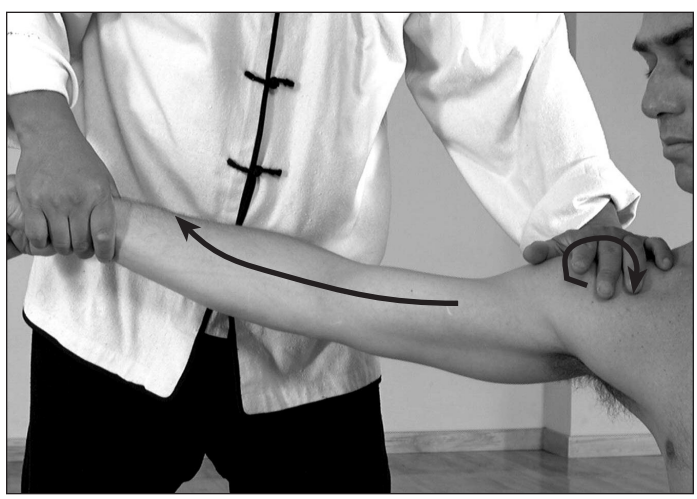

Figure 4-41

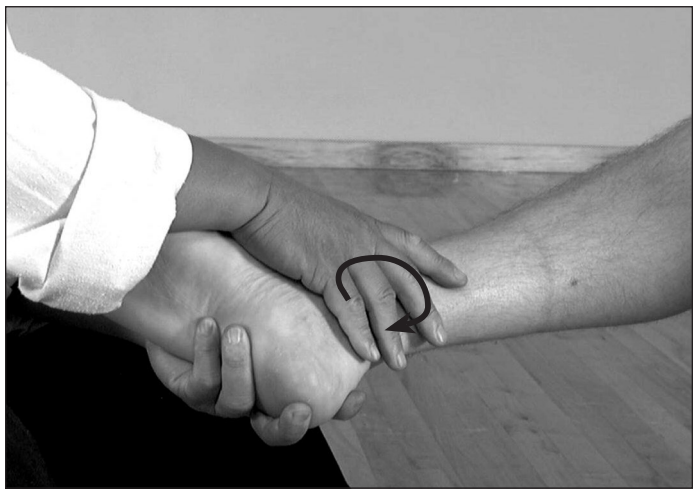

Figure 4-42

Rubbing methods appropriate to each area of the body—*Continued*

9. Knees: Rub lightly both up and down the legs and in a circular motion.
10. Ankles: Rub lightly both up and down the legs and around the joints. Also rub and press the zones shown in Figure 4-14 (Figure 4-42).

4-5. Other Medical Qigong Practices for Good Health

Swinging the Arms (Bai Bi) 擺臂

In the last fifty years an exercise based on the principles of the Yi Jin Jing (易筋經) has become popular. Although the exercise is very simple, the results in strengthening the body and curing illnesses are significant. Theoretically, when you repeatedly swing your arms, the nerves and Qi channels in the shoulder joints are stimulated to a higher state, and this Qi will flow to the areas of lower potential to complete the circulation. Because a number of the Qi channels connected with the different organs terminate in the hands, swinging the arms increases the circulation in these channels. Arm swinging will not only increase the Qi circulation, but the relaxed up and down motion will also increase the flow of blood. This is the same principle of Wai Dan as described in chapter 2.

From the last fifty years of experience, we know that a number of illnesses can be cured simply by frequent practice of swinging the arms. For some cancers, the increase in Qi circulation will help the degenerated cells to function

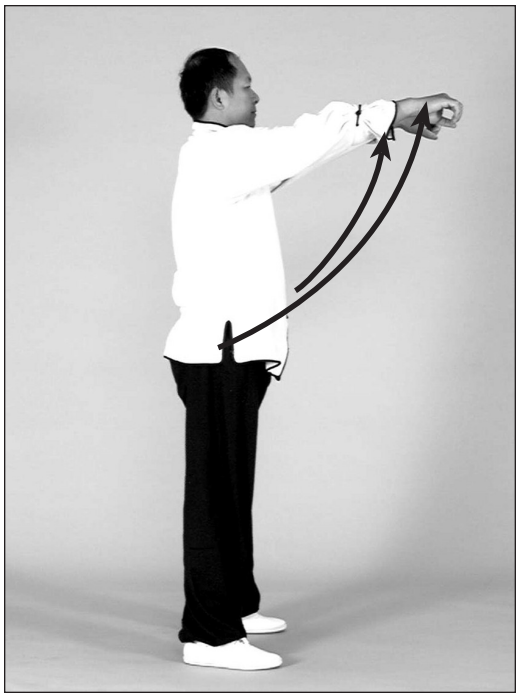

Figure 4-43

Figure 4-44

normally and may help the cancer. According to Qi theory, cancers are caused by the stagnation of Qi and blood, which results in changes to the structure of the cell. Several types of cancer that may be cured by swinging the arms are cancers of the lungs, esophagus, and lymph. Other kinds of disorders that can be helped by swinging the arms are: hardening of the liver, paralysis caused by high blood pressure, high blood pressure itself, heart trouble, and nervous disorders.

The method is very simple. Stand with your feet shoulder width apart, with the tip of your tongue touching the roof of your mouth. Swing your arms forward until they are horizontal with the palms facing down (Figure 4-43), then swing them backwards as far as possible with the palms facing up (Figure 4-44). Keep your entire body relaxed. Start with two hundred to three hundred repetitions, then gradually increase to one or two thousand, or up to half an hour.

Walking in Place

Many Qi channels terminate in the feet and pass through the hip joints. Walking in place has many of the benefits of swinging the arms for similar reasons. As a matter of fact, you can do both at the same time.

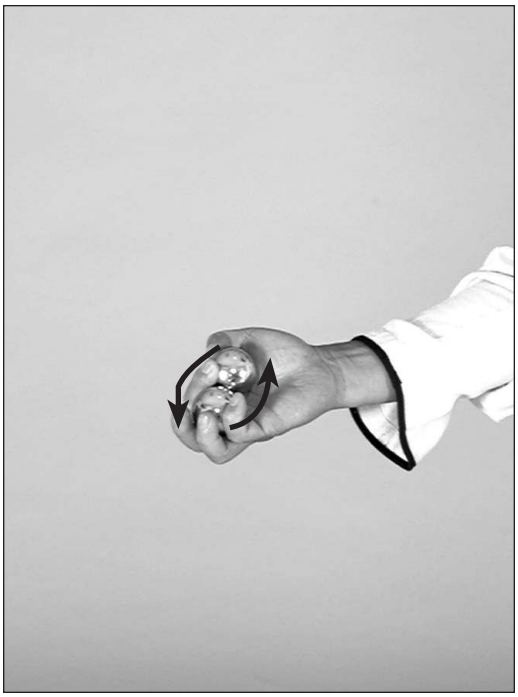

Figure 4-45

Treading Bamboo

Stepping on bamboo rods will stimulate your feet where several channel endings are located. This practice is almost like massage, and the principle is the same. Many health stores sell small wooden rollers that are designed for this purpose. Experiments have even shown that this exercise can help some people grow taller.

Exercise Taiji Balls

In China, you can see people holding two metal Taiji balls, the size of ping pong balls, in one hand and rolling them around. This has the same effect as a hand massage. It stimulates and develops the finger and palm muscles and stimulates the reflexology zones (Figure 4-45) of the palms. The balls are especially good for people who are bedridden and cannot do other exercises.

The Six Sounds

Certain sounds can affect the circulation of Qi. People have always made sounds when ill or distressed. The sounds are the same for all people around the world. Basically, the function of these sounds is to relieve the internal organs of distress through the lungs. Chinese physicians have investigated the matter scientifically, and found that different sounds will affect different organ systems, and high and low tones of a sound will affect the same system differently. Buddhist and Daoist publications describe how different sounds, with varying pitch, are used to relieve or cure several illnesses.

The Daoist documents consulted are: *Tai Shang Yu Zhou Zhen Jing* (太上玉軸眞經) by Huang, Ting-Shan (黃庭山), and the *Qian Ji Fang* (千金方) by Sun, Si-Miao (孫思邈) from the Sui and Tang dynasties (589-907 A.D.). The Buddhist texts are the *Xiao Zhi Guan* (小止觀) by a Buddhist named Zhi Zhe Da Shi (智者大師) of Tian Tai Zong (天台宗) and the *Shan Po Luo Mi* (禪波羅密) passed down from Fo Shan (Buddha Mountain, 佛山).

The following table (Table 4-4) lists the six sounds, their corresponding organ, season, element, external body part, and kind of disorder helped. The six

sounds should be done in one continuous breath. This will cause a chain relaxation of the corresponding organs. The sounds should not be loud. When a loud sound is made, the corresponding organ will become tight and this will stagnate the Qi circulation. The sounds should be soft, barely audible, and relaxed.

Table 4-4

Sound	He (呵)	Hu (呼)	Si (呬)	Xi (嘻)	Xu (噓)	Chui (吹)
Organ	Heart	Spleen	Lung	Triple Burner	Liver	Kidney
Season	Summer	Four Seasons	Autumn	Internal Fire	Spring	Winter
Element	Fire	Earth	Metal	Mutual Fire	Wood	Water
Body Part	Tongue	Stomach	Skin	Chest	Eyes	Ear
Disorders	Heart Burn Dry mouth Thirst	Indigestion Diarrhea	Cold Cough	Chest Pain	Burning Liver Red Eyes	Waist Pain Joint Pain

Chapter 5

Martial Arts Applications

武學上之應用

5-1. Introduction

The Chinese have studied and developed the martial arts for more than four thousand years. In the beginning, only techniques using brute muscular power were trained. It was not until about 200 B.C., when the circulation of Qi and the use of acupuncture became well understood, that the martial application of Qi began. The attention devoted to it increased significantly when Da Mo's Wai Dan exercises were introduced at the Shaolin Temple in 536 A.D. Although the Yi Jin Jing exercise was intended to be used only for the improvement of health, it was only natural that the monks applied this to the martial arts. Learning martial arts was a necessity of the time in order to protect the temple property and for traveling. The monks found that the Yi Jin Jing training greatly increased the strength and efficiency of their muscles. The training also allowed them to direct Qi to parts of their body to resist blows. From that time on, the use of Wai Dan to develop Qi and to improve the martial arts has been widely researched and developed.

Once it became known that a balanced, unimpeded flow of Qi was necessary for life and well being, the next step of martial Qi training was to find ways to affect an enemy's Qi flow. Martial arts masters found that of the several hundred acupuncture cavities, 108 were easily affected by striking, pressing, grabbing, or kicking, and techniques were developed for this purpose.

Hitting cavities to cause death, unconsciousness or paralysis is called Cavity Strike or Cavity Press (Dian Xue, 點穴). Striking an enemy in such a way as to cause either the windpipe to be obstructed or the lungs or diaphragm to be cramped, so the person cannot breathe, is called Sealing the Breath (Bi Qi, 閉氣). Striking or pressing cavities so that the supply of blood to the brain is obstructed, causing unconsciousness, is called Sealing the Vein (Duan Mai, 斷脈). These techniques are considered the highest art in Chinese Gongfu.

In order to give the martial artist the strength to penetrate to the cavities, the hands and fingers were conditioned and trained by such methods as Iron Sand Palm (Tie Sha Zhang, 鐵砂掌) and Secret Sword (Jian Jue, 劍訣). Training methods to develop penetration power were also created, such as punching at a candle flame and slapping a cloth.

Martial artists who practiced Nei Dan exercises for many years could move energy outside their bodies. Using cavities, they were able to put Qi into a person's system or take it out. This meant they could do cavity strikes without toughening their bodies and without using much force—perhaps with only a touch. This art has fallen into disuse over the centuries, and there are few people today with this ability.

As mentioned above, Qigong was also used by the Shaolin monks to toughen the body to an extent that seems incredible to most Westerners. An adept could withstand strong blows, edged weapons, and even cavity press, but not, of course, bullets. In Gongfu this is called Iron Shirt (Tie Bu Shan, 鐵布衫) or Golden Bell Cover (Jin Zhong Zhao, 金鐘罩).

In this chapter we will briefly discuss cavity press, sealing the vein, sealing the breath, and Iron Shirt or Golden Bell Cover. The Qi cycle and cavity points will also be briefly discussed. If you are interested in more information on cavity location, Qi circulation, and cavity press techniques, refer to the author's book *Shaolin Chin Na.* A detailed description of these techniques requires a separate book to explain the training methods, exact location of cavities, anatomy, theory, attacking methods, etc. The author hopes to publish such a book in the future.

5-2. Cavity Press

The technique of Cavity Press (Dian Xue, 點穴) is probably the highest accomplishment of Qigong in the martial arts. Ever since Qi was understood, martial artists have used various methods to affect an enemy's Qi, either instantly or with a delayed reaction, with the object of causing death, unconsciousness, stupefaction, or numbness of a body area.

In the course of their research, Chinese martial artists have found 108 cavities that can be attacked. There are seventy-two that are considered minor cavities because they cannot be used to kill an opponent, and thirty-six which are vital cavities because it is possible to kill someone by striking one of them at the right time with the correct force.

In striking cavities, the time of day must be right for the strike to be effective, and the exact spot must be struck. Also, the correct hand form must be used. For example, some cavities can be successfully affected by a strike with the knee, while others require a strike with one finger. The force must be sufficient to affect the channel and penetrate to the right depth, because while some cavities are very close to the surface, others are deeper within the body.

Therefore, in order to use cavity strikes effectively, you must first know acupuncture channels, nerves, and anatomy; second, you must know the theory

of Qi circulation in relation to the time of day; and third, you must be trained in hand and leg forms and power development. You must also know the techniques for curing cavity press attacks. If the enemy is not dead from an attack, or if a friend has been attacked, there are techniques for reviving them. In many cases, unconscious people can be revived with just a push, pinch, or massage in the correct spot.

Principles of Cavity Press

Cavity Press is a technique in which you affect an opponent's Qi or blood circulation by striking a cavity with a finger, palm, fist, foot, or elbow, or by grasping. When a cavity is correctly struck, several things can happen:

1. The strike can affect Qi circulation and can cause the failure of the corresponding internal organ. For example, a strike to the armpit, affecting the heart channel, will shock the heart, just like a blow to the funny bone affects the arm.
2. The strike can affect both Qi circulation and blood circulation. When the cavity is struck, the muscles around it cramp and cut off blood flow. If the force is sufficient and affects an artery, the artery can rupture, usually resulting in death. For example, a strike to the temple will both shock the brain and possibly rupture the carotid artery. A weak blow to the temple cavity will cause unconsciousness.
3. The strike can directly affect an internal organ. This category of striking is sometimes called Qi Guan Da (器官打) or Organ Striking. For example, a strike to the solar plexus will shock the heart and can cause death. Another example is a strike to the liver, which can cause the muscles around it to cramp and damage the liver. Sufficient force will rupture it. The liver and kidneys are especially susceptible to this kind of attack.

For a number of cavities, a strike will not result in any obvious injury. However, the strike causes the Qi to stagnate in that area, and the person will become ill or die at some later time, perhaps one or two months or even one year in the future. For example, strikes to spinal cavities will generally not show their effect until much later. From anatomy and acupuncture it is known that the spine is the trunk line for the nervous system and the main conduit for Qi. If cavities located in the spinal area are injured, the flow of Qi to the organ related to that part of the spine will be weakened, and eventually organ failure will occur.

There are a number of cavities that can be struck to temporarily disable an enemy. For example, a strike to the Tianzong (天宗) cavity on the shoulder blade will numb both the shoulder and the arm. Another example, known to everyone, is the funny bone, or Shaohai (H-3, 少海) cavity.

The last kind of cavity strike stuns an enemy, causing him to be disoriented or dizzy, or "out on his feet."

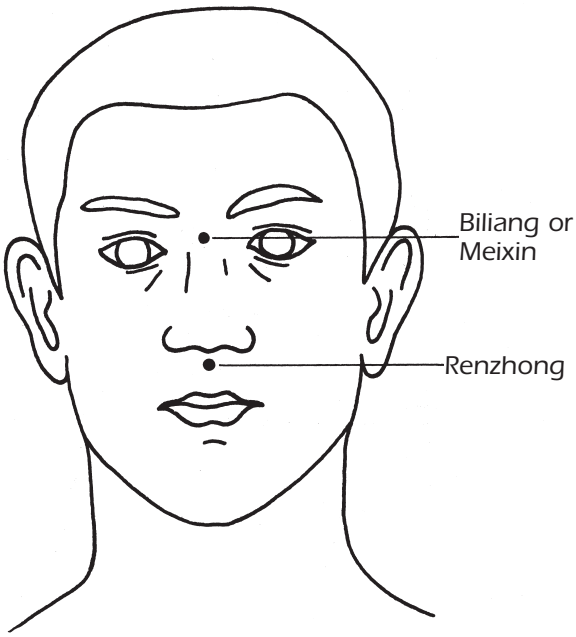

Figure 5-1. Cavity Press Cavities on the Face

Cavity Press and Time

Because the human body is part of nature, it is affected by the forces at work in the environment. Therefore, the main flow of Qi and blood changes according to the time of day and the season.

Generally speaking, during the day the Qi flows most strongly in the front of the body, while at night it flows most strongly in the back. At midnight it is concentrated at the head. Then its focus moves down the front of the body. It is at the solar plexus at noon, and at the perineum at sunset. Then the focus moves up the back and ends at the top of the head again at midnight.

Also, the Qi flow moves from one channel to another every two hours, completing a cycle of the twelve main channels every day. The Governing and Conception vessels are not involved in this cycle. Their flow is constant. Table 5-1 lists the relationship between Qi and blood flow and the time of day.

A martial artist who knows how to coordinate a target with the time of day can easily hurt an opponent in ways that seem mysterious to the uninitiated. Because the martial artist attacks the most intense energies of the body at that particular time, the injury is immediate and drastic.

There are twelve major cavities that are particularly sensitive to attack at specific times. These cavities and their striking times are also listed in Table 5-1, and their locations are illustrated in Figures 5-1 through 5-7. Furthermore, the Qi flow is more predominant in various parts of the body throughout the day. Table 5-1 lists the parts of the body and their times of greatest Qi flow.

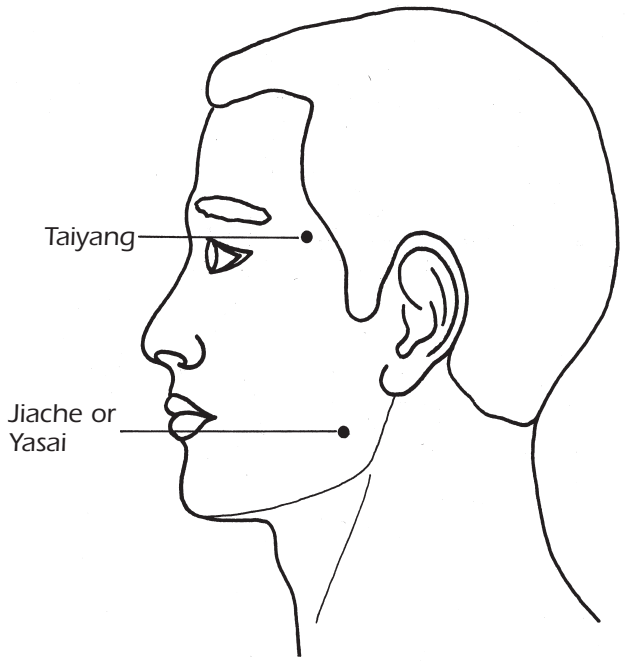

Figure 5-2. Cavity Press Cavities on the Side of the Head

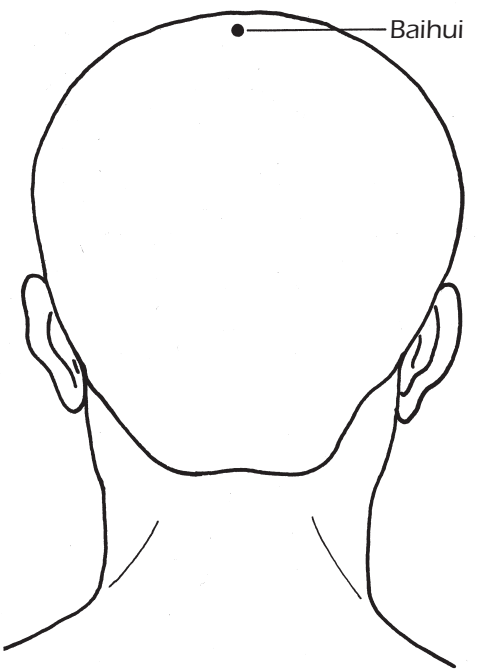

Figure 5-3. Cavity Press Cavities on the Crown

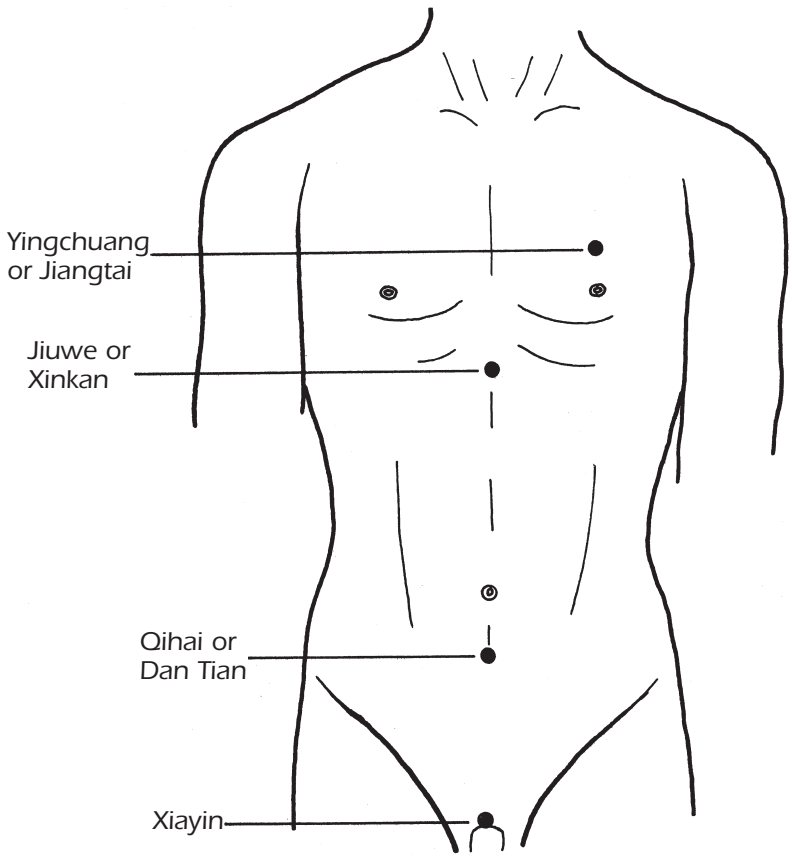

Figure 5-4. Cavity Press Cavities on the Front of the Body

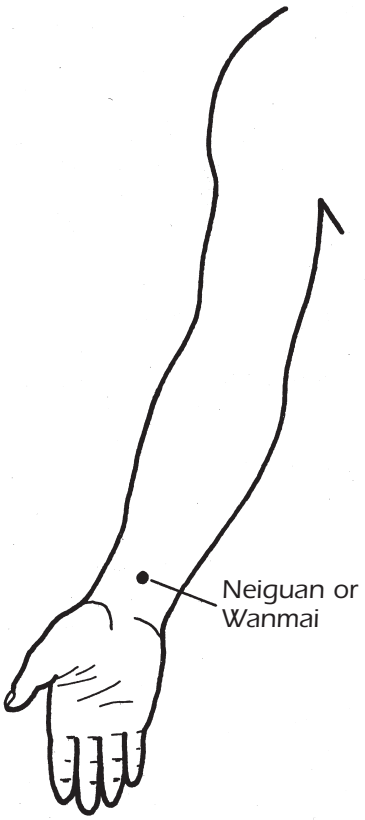

Figure 5-5. Cavity Press Cavities on the Forearm

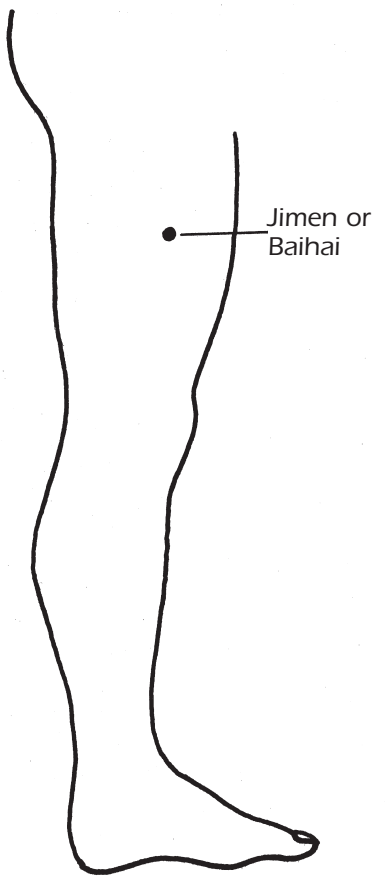

Figure 5-6. Cavity Press Cavities on the Thigh

Figure 5-7. Cavity Press Cavities on the Bottom of the Foot

Table 5-1

Time	Channel	Body Area	Cavity
11 PM to 1 AM (Zi, 子)	Gall Bladder	Foot	Renzhong (人中)
1 to 3 AM (Chou, 丑)	Liver	Waist	Biliang or Meixin (鼻樑、眉心)
3 to 5 AM (Yin, 寅)	Lung	Eye	Baihui (百會)
5 to 7 AM (Mao, 卯)	Large Intestine	Face	Jiache or Yasai (頰車、牙腮)
7 to 9 AM (Chen, 辰)	Stomach	Head	Taiyang (太陽)
9 to 11 AM (Si, 巳)	Spleen	Hand	Yingchuang or Jiangtai (膺窗、將台)
11 AM to 1 PM (Wu, 午)	Heart	Chest	Neiguan or Wanmai (內關、腕脈)
1 to 3 PM (Wei, 未)	Small Intestine	Stomach	Jiuwei or Xinkan (鳩尾、心坎)
3 to 5 PM (Shen, 申)	Bladder	Heart	Qihai or Dan Tian (氣海、丹田)
5 to 7 PM (Qiu, 酋)	Kidney	Back (Spleen)	Jimen or Baihai (箕門、白海)
7 to 9 PM (Shu, 戌)	Pericardium	Neck (Head)	Xiayin (下陰)
9 to 11 PM (Hai, 亥)	Triple Burner	Leg (Ankle)	Yongquan (湧拳)

5-3. *Sealing the Vein and Sealing the Breath*

Sealing the Vein (Duan Mai, 斷脈)

Strictly speaking, sealing the vein can also be classified as a cavity press because the vein is sealed by striking a cavity. However, Chinese martial artists consider it separately from cavity press because the injury principle is different. The objective of sealing the vein is to cause unconsciousness or even death by

stopping the flow of blood to the head, cutting off the oxygen supply to the brain. Therefore, the cavities used for sealing the vein are mainly located in the neck.

There are two principal ways to seal the vein: striking and compressing. When certain cavities on the neck near the carotid artery are struck, it will affect the Qi circulation in that area and shock the nerves around the cavity. This will in turn cause the muscle to spasm, blocking the artery and completely or partially sealing the blood supply to the brain. When a person does not receive oxygen to the brain for five to ten seconds, he or she will lose consciousness. Another way of sealing the vein is to compress the side of the neck by choking to seal the artery and stop the oxygen supply.

The person whose vein has been sealed can be revived within a few minutes without damage to the brain. Usually, a palm strike to a certain spot on the spine will release the muscle tension in the neck and allow the blood to flow freely again. After the person is revived, a soft massage of the neck muscles will expedite recovery.

Sealing the Breath (Bi Qi, 閉氣)

Sealing the breath is a technique that causes a person to lose consciousness by restricting the supply of air to the lungs so that the person cannot breathe. There are two main categories of sealing the breath. In one, the wind pipe is sealed by being grasped and compressed, which completely stops the lungs from taking in air, thus causing unconsciousness or even death. In the other, the channels around the lungs or the channels which are associated with the lungs are struck. The lungs are protected by the ribs, which are covered with layers of muscles inside and outside. In an ordinary strike, only the muscles on the outside of the ribs are affected. However, if the appropriate cavity on the chest or back is struck, the muscles inside the ribs will also be shocked. They will tighten up and prevent the lungs from expanding and taking in air.

Usually, this type of sealing the breath will cause only a partial sealing of the lungs. Most of the time the person will lose consciousness because of lack of oxygen, but will not die. If an injured person is not revived for a long time, death might result. But generally the person will recover. To speed recovery, apply pressure with the palm to the side of the chest that is not in spasm. This will balance the pressure and help to release the spasm. The person can also be revived by throwing water on him or her.

Sealing the breath can be caused by striking the cavities just above and below the nipple, the solar plexus, the stomach muscles, or any of several cavities on the back.

5-4. Golden Bell Cover or Iron Shirt

Chinese martial artists often demonstrate their ability by bending an iron bar pressed into their throats. They do this by concentrating Qi at the spot the bar is pressing. This is a spectacular way of demonstrating the results of a martial Qigong training system called Iron Shirt (Tie Bu Shan, 鐵布衫) or Golden Bell Cover (Jin Zhong Zhao, 金鐘罩). The reason for these names is that the training will enable a person to resist a blow or punch without injury or pain, as though he or she were wearing an iron shirt or were protected by a golden bell.

This training may have started in the sixth century when Da Mo's Yi Jin Jing (易筋經) began to be used. One of the purposes of Yi Jin Jing training is to concentrate the Qi in a specific area, which will not only increase the muscle power, which is supported by Qi, but will also increase the ability to resist blows, reducing injury to a minimum. This kind of training has continued to be researched and practiced to the present. Because the training of the body's resistance comes from repeated beating, it is also called Beating Endurance (Ai Da, 挨打) training. Another name for this training is Bunch Beating (Pai Da, 排打) because the first few stages of training use bunches of bamboo, wood, and iron wire to hit the body.

The training principle is very simple. You may have noticed that tightening the appropriate muscles in an area where you are about to get hit reduces the pain and injury of the blow. This is the beginning of Iron Shirt training. The reason for this phenomenon is that when muscles are tight, the Qi flow is slow, so the nerve sensation is slow and dull. This stops the pain message from passing to the brain. Additionally, when the muscles are tensed, most of the power of a blow or punch will be stopped by the tensed muscle, so the main Qi channels under the muscles won't be disturbed. Consequently, the injury will be confined to the muscle itself, not to the organs related to the Qi channel.

In order to prevent injury in Iron Shirt training, the practitioner must be conditioned gradually, first the skin and then the muscles. Then, in advanced Iron Shirt, the Qi must be trained to concentrate in the area being struck to repulse the impact. With the Qi supporting the muscle, the Qi channel won't be injured, and so the body can eventually resist even a cavity press.

In order to complete the advanced training, the Wai Dan Qigong training from chapter 2 is extremely important. Also, in order to keep the Qi circulation smooth and complete, Nei Dan should be practiced. Without Wai Dan and Nei Dan training the Iron Shirt will only be on the surface of the body. The body can still be injured when attacked by penetrating power.

There is a martial proverb: "Train the muscles and skin externally, and train Qi internally."[1] This implies that Qigong is the foundation of the training. Qi

training can make the internal organs strong and healthy. When Qi is concentrated by the mind, it can be expanded to the entire body (see chapter 3) or focused in a small area to rebound a blow.

In Iron Shirt training, the first step is to beat the skin with minor power with bamboo or rattan strips about one and a half feet long, bound at one end. This striking will stimulate the skin and surface muscles. Because no deep injury can occur, the entire body can be trained in this way. However, for the very beginner, only areas that have a thick layer of muscle to support the blows—the shoulders, stomach, chest, back, thighs, arms, and calves—should be struck. With each strike, the muscle being struck should be tightened and the mind should be concentrated at that spot. This will train Qi concentration and the natural resistant reaction. Only after the above areas can take a strike without feeling pain can other areas such as the shins, knees, head, elbows, etc., be trained. This training should continue until you do not feel pain.

This skin and shallow muscle stimulation will let the nerve system get acclimated to being struck. If a ticklish person were tickled constantly, eventually his nerve system would no longer feel ticklish. This training works the same way.

The next step is to use striking power which can penetrate deeper into the body. For this training, a bunch of iron wire bound at one end is used. Follow the same routine with Qi concentration and muscle tension until the deep muscles can resist the external blows. For this step, since the blow will be stronger and more penetrating, you must have strong Qi to avoid disturbing the Qi flow. Also, herbs should be used to cure the bruises, so that Qi will not become stagnant anywhere.

It is important to note here that all these training methods should be done only with a qualified master who knows how to control the penetration power of the blows, and who also knows how to treat injuries.

Only after the less dangerous areas have been trained, and you have gained enough skill with Qi transport, can other vital areas such as the head, throat, kidneys and liver be trained. Also at this point, the master will stimulate the vital cavities such as the temples, throat, armpits, solar plexus, etc. to train you to protect these areas. Later, these vital cavities will be struck at their most vulnerable times of day. When you can resist a cavity press to a vital area without pain and injury, then you have completed the training.

There are two vital places—the eyes and the groin—where Qi cannot be directed. Therefore, they remain vulnerable even for one who has completed the above training. However, there are some practitioners who are able to pull their testicles up into the abdomen, leaving only their eyes vulnerable.

Reference

1. 外練筋骨皮，內練一口氣。

Conclusion

結語

The author hopes that this book will help to set you on the right path of Qigong research and development, and will dispel some of the mystery and confusion which still shroud this art.

This book can be only a beginning. It is now up to you to practice and research for yourself.

The information in this book will enable you to lay a good foundation in energy development. Space has limited the presentation of the martial applications of Qigong, but the author hopes to publish more information on this matter in the future. You are also encouraged to seek out qualified masters from which to learn. The author hopes that he has provided a useful overview of this ancient and useful Chinese art.

Appendix A

Translation and Glossary of Chinese Terms

Ai Da 挨打
Means "Beating Endurance." An external iron shirt training method.

Ba Duan Jin 八段錦
Eight Pieces of Brocade. A Wai Dan Qigong practice said to have been created by Marshal Yue Fei during the Southern Song dynasty (1127-1279 A.D.).

Ba Fa 八法
The eight methods of the internal martial style Liu He Ba Fa.

Bai Bi 擺臂
Swinging Arms. A simple Qigong exercise popularly practiced in China.

Bai He 白鶴
Means "White Crane." A southern Chinese martial arts style.

Bao Pu Zi 抱朴子
A well known Qigong and Chinese medical book written by Ge Hong during the Jin dynasty in the 3rd century A.D.

Bao Shen Mi Yao 保身祕要
A Qigong and medical book that describes moving and stationary Qigong practices. It was written by Cao, Yuan-Bai during the Qing dynasty (1644-1911 A.D.).

Bagua (Ba Kua) 八卦
Literally, "Eight Divinations." Also called the Eight Trigrams. In Chinese philosophy, the eight basic variations; shown in the *Yi Jing* as groups of single and broken lines.

Baihui (Gv-20) 百會
Literally, "Hundred Meetings." An important acupuncture cavity located on the top of the head. The Baihui cavity is on the Governing Vessel.

Baoluo 包絡
Pericardium. One of the twelve primary Qi channels in Chinese medicine.

Beng 弸
Expand.

Bi Gang 閉肛
Close the anus.

Bi Qi 閉氣
Seal the breath. A Qin Na technique used to prevent an opponent from taking air into the lungs.

Bi 鼻
Nose.

Bian Que 扁鵲
A well known physician who wrote the book, *Nan Jing (Classic on Disorders)* sometime between the Qin and Han dynasties (221 B.C.-220 A.D.).

Bian Shi 砭石
Stone probes. Used to press acupuncture cavities for healing before metal needles were available.

Biliang 鼻樑
Nose bridge. The upper section of the nose between the eyes.

Chadili 剎帝利
The last name of Da Mo, also known as Bodhidarma.

Cao, Yuan-Bai 曹元白
A well known physician and Qigong master who wrote a book called *Bao Shen Mi Yao (The Secret Important Document of Body Protection)* during the Qing dynasty (1644-1911 A.D.). It describes moving and stationary Qigong practices.

Chan (Zen) 禪，忍
A Chinese school of Mahayana Buddhism which asserts that enlightenment can be attained through meditation, self-contemplation and intuition, rather than through study of scripture. Chan is called Zen in Japan.

Changquan (Chang Chuan) 長拳
Means "Long Range Fist." Changquan includes all northern Chinese long range martial styles. Changquan has also been used to refer to Taijiquan.

Chao, Yuan-Fang 巢元方
A well known physician and Qigong master who lived between the Sui and Tang dynasties (581-907 A.D.). Chao, Yuan-Fang compiled the *Zhu Bing Yuan Hou Lun (Thesis on the Origins and Symptoms of Various Diseases),* which is a veritable encyclopedia of Qigong methods, listing 260 different ways of increasing the Qi flow.

Chen Bo 陳博
The reputed creator of the internal martial art Liu He Ba Fa, during the Song dynasty (960-1280 A.D.) on Hua Shan (Mt. Hua).

Chen, Chang-Xing 陳長興
The fourteenth generation master of Chen Style Taijiquan, who taught the art to Yang, Lu-Shan.

Chen, Ji-Ru 陳繼儒
A well known physician and Qigong master who wrote the book, *Yang Shen Fu Yu (Brief Introduction to Nourishing the Body)* during the Qing dynasty (1644-1911 A.D.). The book describes the three treasures: Jing (essence), Qi (internal energy), and Shen (spirit).

Cheng, Gin-Gsao 曾金灶
Dr. Yang, Jwing-Ming's White Crane master.

Chong Qi 充氣
To fill the Qi.

Chui 丑
To blow.

Chun Qiu Zhan Guo 春秋戰國
Spring and Autumn and Warring States periods (722-222 B.C.).

Da Mo 達摩
The Indian Buddhist monk who is credited with creating the Yi Jin Jing and Xi Sui Jing while at the Shaolin monastery. His last name was Chadili and he was also known as Bodhidarma. He was once the prince of a small tribe in southern India.

Da Mo Wai Dan 達磨外丹
The Wai Dan (External Elixir) Qigong created by Da Mo.

Da Qiao 搭橋
Building the Bridge. It means to touch your tongue on the roof of the mouth.

Da Sheng 大乘
Mahayana, the Great Vehicle, which includes Tibetan Buddhism and Chan or Zen Buddhism, which is very well known to the West.

Da Zhou Tian 大周天
Literally, "Grand Cycle Heaven." Usually called Grand Circulation. After a Nei Dan Qigong practitioner completes Small Circulation, he or she will circulate Qi throughout the entire body or exchange Qi with nature.

Dan Tian 丹田
Literally, "Field of Elixir." Locations in the body which are able to store and generate Qi (elixir) in the body. The Upper, Middle, and Lower Dan Tian are located respectively between the eyebrows, at the solar plexus, and a few inches below the navel.

Dao 道
The "Way," by implication the "Natural Way."

Dao De Jing 道德經
Morality Classic. Written by Lao Zi.

Di Li 地理
Geomancy.

Di Li Shi 地理師
Di Li means "Geomancy" and Shi means "Teacher." Therefore Di Li Shi is a teacher or master who analyzes geographic locations according to the formulas in the *Yi Jing (Book of Changes)* and the energy distributions in the earth. Also called Feng Shui Shi.

Dian Xue 點穴
Dian means "To point and exert pressure" and Xue means "Cavities." Dian Xue refers to those Qin Na techniques which specialize in attacking acupuncture cavities to immobilize or kill an opponent.

Dian Xue massage 點穴按摩
A Chinese massage technique in which the acupuncture cavities are stimulated through pressing. Dian Xue massage is also called acupressure and is the root of Japanese Shiatsu.

Dong Chu 動觸
Literally "Moving Touch." Refers to the unusual, automatic movements or sensations sometimes experienced during Qigong practice. Also called Chu Gan.

Dong, Hai-Chuan 董海川
A well known Chinese internal martial artist who is credited with the creation of Baguazhang in the late Qing dynasty (1644-1911 A.D.).

Du Mai 督脈
Usually translated "Governing Vessel." One of the eight extraordinary vessels.

Duan Mai 斷脈
Duan means "To break" and Mai means "Blood vessel." Duan Mai means to seal or to break the blood vessel.

Duqi 肚臍
The navel.

Emei 峨嵋
A mountain in Sichuan Province, China.

Fan Hu Xi 反呼吸
Reverse Breathing. Also commonly called "Daoist Breathing."

Fan Tong Hu Xi 返童呼吸
Back to Childhood Breathing. Breath training in Nei Dan Qigong through which the practitioner tries to regain control of the muscles in the lower abdomen. Also called "Abdominal Breathing."

Fo Shan 佛山
Buddha mountain. A mountain in Canton Province, China.

Fu Xi 膚息
Skin Breathing.

Ge Hong 葛洪
A famous physician and Qigong master who wrote the book, *Bao Pu Zi* during the Jin dynasty in the 3rd century A.D.

Ge Zhi Yu Lun 格致餘論
The Chinese name of the book *A Further Thesis of Complete Study.* This book is a medical and Qigong thesis written by Zhu, Dan-Xi at some time during the Chinese Song, Jin, and Yuan dynasties (960-1368 A.D.).

Gong (Kung) 功
Energy or hard work.

Gong Shou 拱手
Arc Hands. Also known as "Universal Post." It is a standing meditation form of Qigong training, in which Qi is built up in the shoulders and then circulated to the limbs and internal organs.

Guang Xiao Temple 光孝寺
A temple located in Canton Province, China.

Gongfu (Kung Fu) 功夫
Means "Energy-Time." Anything that takes time and energy to learn or to accomplish is called Gongfu.

Ha 哈
The sound that helps to relieve fevers.

Haidi 海底
Bottom of the Sea. The place between the scrotum or vagina and the anus.

Han Shu Yi Wen Zhi 漢書藝文志
Han's Book of Arts and Scholarship. A book written during the Qin and Han dynasties (255 B.C. to 220 A.D.).

Han dynasty 漢朝
A dynasty in Chinese history (206 B.C.-221 A.D.).

Han, Ching-Tang 韓慶堂
A Chinese martial artist, especially well known in Taiwan in the last forty years. Master Han is also Dr. Yang, Jwing-Ming's Long Fist grand master.

He 呵
One of the six healing sounds. He is used to regulate the Qi imbalance of the heart.

Hebei 河北
A province in China.

Hei 嘿
The sound used to increase a person's working strength.

Henan Province 河南省
The province in China where the Shaolin temple is located.

Hu 呼
One of the six healing sounds. Hu is used to regulate the imbalance of Qi in spleen.

Hu Bu Gong 虎步功
Tiger Step Gong. A style of Qigong training.

Hua Shan 華山
Hua mountain. Located in Hua Yin county, Shanxi Province.

Hua Tuo 華陀
A well known physician from the Chinese Jin dynasty in the 3rd century A.D.

Huan 還
To return.

Huang Di 黃帝
The Yellow Emperor (2690-2590 B.C.).

Huang, Ting-Shan 黃庭山
A Daoist who wrote the book *Tai Shang Yu Zhou Zhen Jing.*

Hubei Province 湖北省
A province in China.

Huiyin (Co-1) 會陰
An acupuncture cavity belonging to the Conception Vessel.

Huo 火
Fire.

Huo Long Gong 火龍功
Fire Dragon Gong. A style of Qigong training created by Taiyang martial stylists.

Huo Lu 火爐
The Furnace. In Daoist Qigong practice it means the Dan Tian.

Ji, Long-Feng 姬隆豐
A martial artist who claimed to have obtained a book, *Quan Jing* or *Fist Fighting Classic,* written by Yue Fei when he visited a hermit on Zhong Nan Mountain at the end of the Ming dynasty (1644 A.D.).

Jiaji 夾脊
Literally, "Squeezing Spine." A location on the upper spine. This place is called Lingtai in acupuncture.

Jian Jue 劍訣
Literally, "Secret Sword." A special hand form for Qigong or sword practice.

Jiangtai 將台
A cavity on the upper back area. Jiangtai is the name used in Chinese martial arts. It is called Yingchuang (S-16) in acupuncture.

Jiao Hua Gong 叫化功
Beggar Gong. A style of Qigong training.

Jin Dan 金丹
Literally, "Golden-Elixir." It means the Qi in the body.

Jin 金
Metal. One of the five elements in Chinese medicine.

Jin 金
A dynasty in China (1115-1134 A.D.).

Jin dynasty 晉
A Chinese dynasty in the third century A.D.

Jin Kui Yao Lue 金匱要略
A Chinese book called *Prescriptions from the Golden Chamber,* which discusses the use of breathing and acupuncture to maintain good Qi flow. This book was written by Zhang, Zhong-Jing between the Qin and Han dynasties (221 B.C.-220 A.D.).

Jin Zhong Zhao 金鐘罩
Literally, "Golden Bell Cover." A higher level of Iron Shirt training.

Jin, Shao-Feng 金紹峰
Dr. Yang, Jwing-Ming's White Crane grand master.

Jing 經
Channels. Sometimes translated as "Meridians." Refers to the twelve organ-related "rivers" in which Qi circulates throughout the body.

Jing Luo Lun 經絡論
Theory of Qi Channels and Branches.

Jiuwei (Co-15) 鳩尾
An acupuncture point in Chinese medicine which belongs to the Conception Vessel. This location is called Xinkan in Chinese marital arts.

Jueyin 厥陰
Exhausted Yin.

Jun Qing 君倩
A Daoist and Chinese doctor from the Jin dynasty (265-420 A.D.). Jun Qing is credited as the creator of the Five Animal Sports Qigong practice.

Kao Tao 高濤
Dr. Yang, Jwing-Ming's first Taijiquan master.

Kou Chi 扣齒
Knocking the teeth. A Qigong practice from the Eight Pieces of Brocade.

Kuo Qi 闊氣
Expanding Qi. The technique of skin breathing.

Lan Shi Mi Cang 蘭室祕藏
Secret Library of the Orchid Room. A Chinese medical and Qigong book written by Li Guo at some time during the Song, Jin, and Yuan dynasties (960-1368 A.D.).

Lao Zi 老子
The creator of Daoism, also called Li Er.

Laogong (P-8) 勞宮
The name of a cavity on the Pericardium Channel in the center of the palm.

Le 勒
Reserve. One of the eight methods in Liu He Ba Fa.

Li Bai 李白
One of the most famous poets in China (701-762 A.D.) who lived during the Tang dynasty (618-907 A.D.).

Li Er 李耳
The nickname of Lao Zi. The creator of scholarly Daoism.

Li Guo 李果
A well known Chinese physician and Qigong master who wrote the book, *Lan Shi Mi Cang (Secret Library of the Orchid Room)* some time during Song, Jin, and Yuan dynasties (960-1368 A.D.).

Li, Mao-Ching 李茂清
Dr. Yang, Jwing-Ming's Long Fist master.

Li, Shi-Zhen 李時珍
Author of the book *The Verifications of the Strange Channels and the Eight Vessels,* which discusses the relationship of Qigong with the channels.

Lian Qi 練氣
Lian means "To train, to strengthen and to refine." It is a Daoist training process through which the Qi grows stronger and more abundant.

Liang dynasty 梁
A dynasty in Chinese history (502-557 A.D.)

Liang Wu emperor 梁武帝
Emperor of the Liang dynasty.

Lingtai (Gv-10) 靈台
An acupuncture cavity belonging to the Governing Vessel.

Liu He 六合
The six combinations or harmonizations of Liu He Ba Fa.

Liu He Ba Fa 六合八法
Literally, "Six Combinations Eight Methods." A Chinese internal martial art, its techniques are combined from Taijiquan, Xingyi and Baguazhang. This internal martial art was reportedly created by Chen Bo during the Song dynasty (960-1279 A.D.).

Long Quan 龍泉
Dragon Spring.

Lu You 陸游
A poet of the Southern Song dynasty (1127-1280 A.D.).

Luo 絡
The small Qi channels which branch out from the primary Qi channels and are connected to the skin and to the bone marrow.

Mai 脈
Means "Vessel" or "Qi Channel."

Meixin 眉心
Literally, "Eyebrow Center." The place between the eyebrows.

Mian 綿
Soft.

Mian Quan 綿拳
Literally, "Soft Fist." Another name for Taijiquan.

Ming dynasty 明朝
A Chinese dynasty from1368 to 1644 A.D.

Ming Tian Gu 鳴天鼓
Beating the heaven drum. A Qigong practice from the Eight Pieces of Brocade.

Mu 木
Wood. One of the five elements.

Nan Hua Jing 南華經
A book written by the Daoist philosopher Zhuang Zi around 300 B.C. This book describes the relationship between health and breathing.

Nan Jing 難經
Classic on Disorders. A medical book written by the famous physician Bian Que between the Qin and Han dynasties (221 B.C.-220 A.D.). *Nan Jing* describes methods of using the breathing to increase Qi circulation.

Naohu (Gv-17) 腦户
Brain's household. One of the acupuncture cavities belonging to the Governing Vessel.

Nei Dan 內丹
Literally, "Internal Elixir." A form of Qigong in which Qi (the elixir) is built up in the body and spread out to the limbs.

Nei Gong 內功
Means "Internal Gongfu" which implies Qigong practice.

Nei Gong Tu Shuo 內功圖說
Illustrated Explanation of Nei Gong. A Qigong book written by Wang, Zu-Yuan during the Qing dynasty. This book presents the Twelve Pieces of Brocade and explains the idea of combining both moving and stationary Qigong.

Neiguan (P-6) 內關
An acupuncture cavity belonging to the Pericardium primary Qi channel.

Nei Jing 內經
Inner Classic. A Chinese medical book written during the reign of the Yellow Emperor (2690-2590 B.C.).

Nei Shi Gongfu 內視功夫
Nei Shi means "To look internally," so Nei Shi Gongfu refers to the art of looking inside yourself to read the state of your health and the condition of your Qi.

Northern Wei 北魏
One of China's dynasties (386-420 A.D.).

Pai Da 排打
Bunch Beating. A training method from Iron Shirt that uses a bamboo bunch to strike the skin.

Qi (Chi) 氣
The general definition of Qi is: universal energy, including heat, light, and electromagnetic energy. A narrower definition of Qi refers to the energy circulating in human or animal bodies. A current popular model is that the Qi circulating in the human body is bioelectric in nature.

Qi Guan Da 器官打
Organ Striking. A category of attack in Chinese martial arts that aims directly for the internal organs.

Qi Hua Lun 氣化論
Qi Variation Thesis. An ancient treatise which discusses the variations of Qi in the universe.

Qi Huo 起火
To start the fire. In Qigong practice, when you start to build up Qi at the Lower Dan Tian.

Qi Jing Ba Mai 奇經八脈
Literally, "Strange (Odd) Channels Eight Vessels." Usually referred to as the eight extraordinary vessels or simply as the vessels. Called odd or strange because they are not well understood and some of them do not exist in pairs.

Qi Jing Ba Mai Kao 奇經八脈考
Deep Study of the Extraordinary Eight Vessels, written by Li, Shi-Zhen.

Qian Jin Fang 千金方
Thousand Gold Prescriptions. A book written by Sun, Si-Miao that describes a method of guiding Qi, introduces the use of the six sounds and their relationship with the internal organs, and also introduces a collection of massage techniques called Lao Zi's Forty-nine Massage Techniques.

Qie Zhen 切診
Palpation. One of the diagnostic techniques used in Chinese medicine.

Qigong (Chi Kung) 氣功
Gong means "Gongfu" (literally "Energy-Time"). Therefore, Qigong means study, research, and/or practices related to Qi.

Qihai (Co-6) 氣海
An acupuncture cavity belonging to the Conception Vessel.

Qin dynasty 秦朝
A Chinese dynasty from 255-206 B.C.

Qin Na (Chin Na) 擒拿
Literally means "Grab Control." A component of Chinese martial arts that emphasizes grabbing techniques to control an opponent's joints, in conjunction with attacking certain acupuncture cavities.

Qing dynasty 清朝
The last Chinese dynasty (1644-1912 A.D.).

Quan Jing 拳經
Means "Fist Classic."

Ren (Zen) 忍
Means "To endure." The Japanese name of Chan.

Ren Mai 任脈
Conception Vessel. One of the Eight Extraordinary Vessels.

Ren Shi 人事
Literally, "Human Relations." Refers to human events, activities and relationships.

Ren Zong 仁宗
A Song emperor who ruled from 1023-1064 A.D.

Renzhong (Gv-26) 人中
An acupuncture cavity belonging to the Governing Vessel.

Ru Men Shi Shi 儒門視事
The Confucian Point of View. A book written by Zhang, Zi-He during the Song, Jin, and Yuan dynasties (960-1368 A.D.).

San Gong 散功
Literally, "Energy Dispersion." A state of premature degeneration of the muscles where the Qi cannot effectively energize them. It can be caused by over-training.

San Guan 三關
Three Gates. The three key gates through which the Qi must pass in Small Circulation meditation.

San Sheng 三乘
The three conveyances of Buddhism.

Sanjiao 三焦
Triple Burner. One of the twelve organs in Chinese medicine.

Shan Po Luo Mi 禪波羅密
A classic Buddhist text.

Shang Ceng Qi 上層氣
Upper Level Breathing. It means breathing through the lungs.

Shang dynasty 商朝
A dynasty in Chinese history from 1766-1154 B.C.

Shangbei 上背
The upper back.

Shanxi Province 山西省
A province in China.

Shao Shi 少室
A peak of Song Mountain, located in Deng Feng Xian of Henan Province.

Shaohai (H-3) 少海
An acupuncture cavity belonging to heart primary Qi channel.

Shaolin 少林
Literally "Young Woods." The name of the Shaolin Temple.

Shaolin Temple 少林寺
A monastery located in Henan Province, China. The Shaolin Temple is well known because of its martial arts training.

Shaolin Wu Xing Quan 少林五形拳
Shaolin Five Animal Fists. These five animals include the tiger, the leopard, the dragon, the snake, and the crane.

Shaoyang 少陽
Lesser Yang.

Shaoyin 少陰
Lesser Yin.

Shen 神
Spirit. According to Chinese Qigong, the Shen resides at the Upper Dan Tian (the third eye).

Shen, Cun-Zhong 沈存中
One of two authors of the book, *Su Shen Lian Fang (Good Prescriptions of Su and Shen)* The other author is Su, Dong-Po.

Shenque (Co-8) 神闕
An acupuncture cavity belonging to the Conception Vessel.

Shi Er Duan Jin 十二段錦
Twelve Pieces of Brocade. A Qigong set created by Marshal Fei during the Chinese Southern Song dynasty. Later, it was simplified into Ba Duan Jin or Eight Pieces of Brocade.

Shi Er Zhuang 十二庄
Twelve Postures. A Qigong practice created during the Chinese Qing dynasty.

Shi Ji 史紀
Historical Record. A book written in the Spring and Autumn and Warring States Periods (770-221 B.C.).

Shi San Shi 十三勢
Thirteen Postures. An alternative name of Taijiquan.

Shou Jue Yin Xin Bao Luo Jing 手厥陰心包絡經
Arm Absolute Yin Pericardium Channel. One of the twelve primary Qi channels.

Shou Shao Yang San Jiao Jing 手少陽三焦經
Arm Lesser Yang Triple Burner Channel. One of the twelve primary Qi channels.

Shou Shao Yin Xin Jing 手少陰心經
Arm Lesser Yin Heart Channel. One of the twelve primary Qi channels.

Shou Tai Yang Xiao Chang Jing 手太陽小腸經
Arm Greater Yang Small Intestine Channel. One of the twelve primary Qi channels.

Shou Tai Yin Fei Jing 手太陰肺經
Arm Greater Yin Lung Channel. One of the twelve primary Qi channels.

Shou Yang Ming Da Chang Jing 手陽明大腸經
Arm Yang Brightness Large Intestine Channel. One of the twelve primary Qi channels.

Shui 水
Water.

Si Xin Hu Xi 四心呼吸
Four Gates Breathing. A Qigong breathing technique in which the Qi is led to exit or enter the four gates in the center of palms and soles.

Si 呬
One of the six healing sounds which regulates the imbalance of Qi in the lungs.

Si 嘶
The sound that is used to help keep warm, in combination with keeping the limbs close to the body and breathing deeply.

Sichuan Province 四川省
A province in western China.

Song dynasty 宋朝
A dynasty in Chinese history (960-1279 A.D.).

Song Gang 鬆肛
Relax the Anus. One of the tricks used to release Qi outside of the body, in coordination with the breathing.

Song Mountain 嵩山
A mountain located in Deng Feng Xian of Henan Province, where the Shaolin Temple is located.

Southern Song dynasty 南宋
After the Song was conquered by the Jin race from Mongolia, the Song people moved to the south and established another country, called Southern Song (1127-1280 A.D.).

Su, Dong-Po 蘇東坡
One of the most famous poets of the Chinese Tang dynasty (618-907 A.D.). Su, Dong-Po was the co-author with Shen, Cun-Zhong of *Su Shen Lian Fang (Good Prescriptions of Su and Shen).*

Su Wen 素問
The name of a medical book. The complete name of the book is called *Huang Di Nei Jing Su Wen (The Yellow Emperor's Classic).* This book was written by Ling Shu during the Chinese Han dynasty (circa 100-300 B.C.).

Suan Ming Shi 算命師
Literally, "Calculate Life Teacher." A fortune teller who can calculate your future and destiny.

Sui dynasty 隋
A dynasty in China from 581-618 A.D.

Suliao (Gv-25) 素髎
An acupuncture cavity on the Governing Vessel.

Sun, Si-Mao 孫思邈
A well known Chinese physician and Qigong master who wrote the book, *Qian Jin Fang (Thousand Gold Prescriptions)* between the Sui and Tang dynasties (581-907 A.D.).

Tai Shang Yu Zhou Zhen Jing 太上玉軸眞經
A Daoist classic which records the six healing sounds.

Tai Xi Jing 胎息經
Classic of Harmonized Embryonic Breathing. An important text about embryo breathing in Nei Dan practice.

Taiji (Tai Chi) 太極
Means "Grand Ultimate." It is this force which generates two poles, Yin and Yang.

Taijiquan (Tai Chi Chuan) 太極拳
A Chinese internal martial style based on the theory of Taiji (Grand Ultimate).

Taipei 台北
The capital city of Taiwan.

Taiwan 台灣
An island to the south-east of mainland China. Also known as Formosa.

Taiwan University 台灣大學
A well known university in northern Taiwan.

Taiyang 太陽
Extreme Yang. A very strong and young Yang state.

Taiyang martial stylists 太陽宗
A school of Chinese martial arts that practices Huo Long Gong (Fire Dragon Gong) Qigong training.

Taiyin 太陰
Extreme Yin. A very strong and young Yin state.

Taizuquan 太祖拳
A style of Chinese external martial arts.

Tang dynasty 唐朝
A dynasty in Chinese history from 618-907 A.D.

Tamkang 淡江
A university in Taiwan.

Tamkang College Guoshu Club 淡江國術社
A Chinese martial arts club founded by Dr. Yang when he was studying at Tamkang College.

Tao, Hong-Jing 陶弘景
A well known physician and Qigong master who compiled the book, *Yang Shen Yan Ming Lu (Records of Nourishing the Body and Extending Life)* between 420 to 581 A.D.

Ti 提
Lift.

Ti Xi 體息
Body Breathing. Also called Skin Breathing.

Tian Chi 天池
Heaven's Pond. The place under the tongue that generates saliva during meditation.

Tian Tai Zong 天台宗
Heaven Platform Style. A Qigong style.

Tian Shi 天時
Heavenly Timing. The repeated natural cycles generated by the heavens such as: seasons, months, days and hours.

Tianlinggai 天靈蓋
Heaven Spiritual Cover. A location on the crown of the head.

Tianzong (SI-11) 天宗
An acupuncture cavity on the small intestine primary Qi channel.

Tie Ban Qiao 鐵板橋
Literally, "Iron Board Bridge." Martial arts strength and endurance training for the torso.

Tie Bu Shan 鐵布衫
Iron Shirt. Gongfu training which toughens the body externally and internally.

Tie Sha Zhang 鐵砂掌
Literally, "Iron Sand Palm." Special martial arts conditioning for the palms.

Tong Zi Bai Fo 童子拜佛
The Child Worships the Buddha. A Qigong posture.

Tu 土
Earth.

Tui Na 推拿
Means "To Push and Grab." A category of Chinese massage for healing and injury treatment.

Tuo Tian 托天
Holding up the Sky. A Qigong posture.

Wai Dan 外丹
Literally "External Elixir." External Qigong exercises in which a practitioner builds up the Qi in the limbs and then leads it to the center of the body for nourishment.

Wai Tai Mi Yao 外台祕要
The Extra Important Secret. A Chinese medical book written by Wang Tao between the Sui and Tang dynasties (581-907 A.D.). This book discusses the use of breathing and herbal therapies for disorders of Qi circulation.

Wai Xiang 外象
External appearance.

Wai Xiang Jie Pou 外象解剖
External Appearance Dissection or Analysis. A way to understand the human body by dissection or by acting physically on the body and observing the results, as in modern laboratory experiments.

Wang Tao 王燾
A well known Chinese physician and Qigong master who wrote the book *Wai Tai Mi Yao (The Extra Important Secret)* between the Sui and Tang dynasties (581-907 A.D.).

Wang Zhen 望診
Looking. A diagnostic technique used in Chinese medicine.

Wang, Fan-An 汪汎庵
A well known Chinese physician who wrote the book *Yi Fan Ji Jie (The Total Introduction to Medical Prescriptions)* during the Qing dynasty.

Wang, Wei-Yi 王唯一
A well known Chinese physician who wrote the book, *Tong Ren Yu Xue Zhen Jiu Tu (Illustration of the Brass Man Acupuncture and Moxibustion)* during the Song dynasty.

Wang, Zu-Yuan 王祖源
A well known Chinese physician who wrote the book, *Nei Gong Tu Shuo (Illustrated Explanation of Nei Gong)* during the Qing dynasty.

Wanmai 腕脈
The martial arts name of a cavity on the inner side of the forearm near the wrist. It is called Neiguan (P-6) in acupuncture.

Wei, Bo-Yang 魏伯陽
A well known physician who wrote the book, *Zhou Yi Can Tong Qi (A Comparative Study of the Zhou (dynasty) Book of Changes)* between the Qin and Han dynasties (221 B.C.-220 A.D.).

Weilu 尾閭
Tailbone.

Wen An district 文安
A county located in Hebei Province.

Wen Zhen 問診
Asking. A diagnostic technique used in Chinese medicine.

Wen Zhen 聞診
Listening and Smelling. Two of the diagnostic techniques used in Chinese medicine.

Western Jin dynasty 西晉
A dynasty in Chinese history (265-317 A.D.).

Wilson Chen 陳威伸
Dr. Yang, Jwing-Ming's friend.

Wu Qin Shi 五禽戲
Five Animal Sports. A set of medical Qigong exercises created by Jun Qing during the Chinese Jin dynasty (265-420 A.D.).

Wu Xing Quan 五形拳
Five Animal Fists. The five animals are the tiger, the leopard, the dragon, the snake, and the crane.

Wu, Jian-Quan 吳鑑泉
The creator of Wu Style Taijiquan.

Wu, Quan-You 吳全佑
Father of Wu, Jian-Quan.

Wudang Mountain 武當山
A mountain in Fubei Province, China.

Wushu 武術
Literally, "Martial Techniques." A common name for the Chinese martial arts. Many other terms are used, including: Wuyi (martial arts), Wugong (martial Gongfu), Guoshu (national techniques), and Gongfu (energy-time). Because Wushu has been modified in mainland China over the past forty years into gymnastic martial performance, many traditional Chinese martial artist have given up this name in order to avoid confusing modern Wushu with traditional Wushu. Recently, mainland China has attempted to bring modern Wushu back toward its traditional training and practice.

Xi 嘻
One of the six healing sounds. It regulates the imbalance of Qi in the Triple Burner.

Xi Sui Jing 洗髓經
Literally, *Washing Marrow/Brain Classic,* usually translated *Marrow/Brain Washing Classic.* A Qigong practice that specializes in leading Qi to the bone marrow to cleanse it, or to the brain to nourish the spirit for enlightenment. It is believed that Xi Sui Jing training is the key to longevity and spiritual enlightenment.

Xia Ceng Qi 下層氣
Lower Level Qi. It implies the Qi or bioelectricity which can be accumulated at the lower Dan Tian through correct breathing techniques.

Xia Dan Tian 下丹田
Lower Dan Tian. Located in the lower abdomen, it is believed to be the residence of water Qi (Original Qi).

Xia Yin 下陰
Groin.

Xiao Ang 蕭昂
Governor of Canton during the Chinese Liang dynasty.

Xiao Sheng 小乘
Hinayana, the Lesser Conveyance, which is generally practiced by ascetic monks and aims for the personal achievement of enlightenment.

Xiao Zhi Guan 小止觀
A Buddhist classic which records the six healing sounds.

Xiao Zhou Tian 小周天
Literally, "Small Heavenly Cycle." Also called "Small Circulation". A Qigong practice in which the mind leads the Qi through the Conception and Governing Vessels.

Xie Qi 邪氣
Evil Qi.

Xing 形
Shape.

Xing Gong 行功
Gongfu of transporting the Qi.

Xing Qi 行氣
Circulating or transporting the Qi.

Xingyi 形意
Shape-Mind. An abbreviation of Xingyiquan.

Xingyiquan (Hsing Yi Chuan) 形意拳
Literally, "Shape-Mind Fist." An internal style of Gongfu in which the mind or thinking determines the shape or movement of the body. Marshal Yue Fei is credited with the creation of the style.

Xinkan 心坎
Sternum. Xinkan is the martial name of the sternum. It is called Jiuwei (Co-15) in acupuncture.

Xinzhu Xian 新竹縣
Birthplace of Dr. Yang, Jwing-Ming in Taiwan.

Xiu Qi 修氣
Cultivate the Qi. "Cultivate" implies to protect, maintain and refine. A Buddhist Qigong training.

Xu 噓
The sound "Xu" is believed to help stop bleeding and calm the liver. The relaxation of the liver in turn relieves pain. Xu is one of the six healing sounds.

Xue 穴
Cavities.

Yang 陽
In Chinese philosophy, the active, positive, masculine polarity. In Chinese medicine, Yang means excessive, overactive, overheated. The Yang (or outer) organs are the Gall Bladder, Small Intestine, Large Intestine, Stomach, Bladder, and Triple Burner.

Yang Jing 陽經
Yang primary Qi channels.

Yang Qi 養氣
Cultivating Qi.

Yang, Ban-Hou 楊班侯
A famous Yang Style Taijiquan master (1837-1890 A.D.) who lived during the Qing dynasty.

Yang, Cheng-Fu 楊澄甫
A famous Yang Style Taijiquan master (1883-1935 A.D.) at the beginning of this century.

Yang, Lu-Shan 楊露禪
The creator of Yang Style Taijiquan (1780-1873 A.D.).

Yang Shen Fu Yu 養生膚語
Brief Introduction to Nourishing the Body. A book written by Chen, Ji-Ru during the Qing dynasty.

Yang Shen Jue 養生訣
Life Nourishing Secrets. A medical book written by Zhang, An-Dao between the Song, Jin, and Yuan dynasties (960-1368 A.D.).

Yang Shen Yan Ming Lu 養身延命錄
Records of Nourishing the Body and Extending Life. A Chinese medical book written by Dao, Hong-Jing between 420 and 581 A.D.

Yang, Jwing-Ming 楊俊敏
Author of this book.

Yangming 陽明
Yang Brightness.

Yasai 牙腮
Cheek. A striking zone in the martial arts. It is called Jiache (S-6) in acupuncture.

Yi 意
Mind. Specifically, the mind that is generated by clear thinking and judgment, and which makes one calm, peaceful, and wise.

Yi Fan Ji Jie 醫方集介
The Total Introduction to Medical Prescriptions. A Chinese medical book written by Wang, Fan-An during the Qing dynasty.

Yi Jin Jing 易筋經
Literally, *Changing Muscle/Tendon Classic,* usually called *The Muscle/Tendon Changing Classic.* Credited to Da Mo around 550 A.D., this work discusses Wai Dan Qigong training for strengthening the physical body.

Yi Jing 易經
Book of Changes. A book of divination written during the Zhou dynasty (1122-255 B.C.).

Yi Shou Dan Tian 意守丹田
Keep your Yi on your Lower Dan Tian. In Qigong training, the mind concentrates on the Lower Dan Tian in order to build up Qi. After a practitioner circulates Qi, the Qi is always lead back to the Lower Dan Tian before stopping the exercise.

Yin 陰
In Chinese philosophy, the passive, negative, feminine polarity. In Chinese medicine, Yin means deficient. The Yin (internal) organs are the Heart, Lungs, Liver, Kidneys, Spleen, and Pericardium.

Yin Jing 陰經
Yin Primary Qi Channel.

Yingchuang (S-16) 膺窗
An acupuncture cavity on the Stomach Primary Qi Channel.

Yongquan (K-1) 湧泉
Bubbling Well. An acupuncture cavity on the Kidney Primary Qi Channel.

Yue Fei 岳飛
A Chinese hero from the Southern Song dynasty (1127-1279 A.D.). Fei is said to have created Ba Duan Jin, Xingyiquan and Yue's Ying Zhua.

Yun Gong 運功
Gongfu of transporting the Qi.

Yun Qi 運氣
Transporting the Qi.

Yuzhen 玉枕
Jade Pillow. One of the three gates in Small Circulation meditation.

Zen (Chan) 忍(禪)
Means " To endure." The Japanese name of Chan.

Zhang, An-Dao 張安道
A well known Chinese physician and Qigong master who wrote the book, *Yang Shen Jue (Life Nourishing Secrets),* between the Song, Jin, and Yuan dynasties (960-1368 A.D.).

Zhang, San-Feng 張三豐
Zhang, San-Feng is credited with the creation of Taijiquan during the Song dynasty in China (960-1127 A.D.).

Zhang, Xiang-San 張詳三
A well known Chinese martial artist in Taiwan.

Zhang, Zhong-Jing 張仲景
A well known Chinese physician who wrote the book, *Jin Kui Yao Lue (Prescriptions from the Golden Chamber),* between the Qin and Han dynasties (221 B.C.-220 A.D.).

Zhang, Zi-He 張子和
A well known Chinese physician who wrote the book, *Ru Men Shi Shi (The Confucian Point of View),* between the Song, Jin, and Yuan dynasties (960-1368 A.D.).

Zheng Hu Xi 正呼吸
Formal Breathing. More commonly called Buddhist Breathing.

Zheng Qi 正氣
Righteous Qi. When a person is righteous, it is said that he or she has righteous Qi which evil Qi cannot overcome.

Zhi Zhe Da Shi 智者大師
A Buddhist monk of the Tian Tai branch who wrote the text of *Xiao Zhi Guan.*

Zhong Nan Mountain 終南山
A mountain located in Shanxi Province, China.

Zhong Sheng 中乘
Praktika, the Middle Way, which is the Buddhism of action, and is mostly practiced by wandering preachers.

Zhong Xian 鐘縣
The county where Wudang Mountain is located in Hubei Province, China

Zhou dynasty 周朝
A dynasty in China from 1122-934 B.C.

Zhou Yi Can Tong Qi 周易參同契
A Comparative Study of the Zhou (dynasty) Book of Changes. A medical and Qigong book written by Wei, Bo-Yang between the Qin and Han dynasties (221 B.C.-220 A.D.).

Zhu Bing Yuan Hou Lun 諸病源候論
Thesis on the Origins and Symptoms of Various Diseases. A Chinese medical book written by Chao, Yuan-Fang between the Sui and Tang dynasties (581-907 A.D.).

Zhu, Dan-Xi 朱丹溪
A well known Chinese physician who wrote the book, *Ge Zhi Yu Lun (A Further Thesis of Complete Study),* between the Song, Jin, and Yuan dynasties (960-1368 A.D.).

Zhuang Zhou 莊周
A contemporary of Mencius who advocated Daoism.

Zhuang Zi 莊子
Zhuang Zhou. A contemporary of Mencius who advocated Daoism. Zhuang Zi also means "the works of Zhuang Zhou." He is the author of *Nan Hua Jing.*

Zou Huo 走火
Fire Deviation. It means the Qi is led to the wrong path.

Zu Jue Yin Gan Jing 足厥陰肝經
Leg Absolute Yin Liver Channel. One of the twelve primary Qi channels.

Zu Shao Yang Dan Jing 足少陽膽經
Leg Lesser Yang Gall Bladder Channel. One of the twelve primary Qi channels.

Zu Shao Yin Shen Jing 足少陰腎經
Leg Lesser Yin Kidney Channel. One of the twelve primary Qi channels.

Zu Tai Yang Pang Guang Jing 足太陽膀胱經
Leg Greater Yang Bladder Channel. One of the twelve primary Qi channels.

Zu Tai Yin Pi Jing 足太陰脾經
Leg Greater Yin Spleen Channel. One of the twelve primary Qi channels.

Zu Yang Ming Wei Jing 足陽明胃經
Leg Yang Brightness Stomach Channel. One of the twelve primary Qi channels.

Zuan 鑽
Drill.

Zuo Chan 坐禪
Sitting meditation.

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Some common conversions:

Pinyin	Also Spelled As	Pronunciation
Qi	Chi	che
Qigong	Chi Kung	che kung
Qin Na	Chin Na	chin na
Jin	Jing	jin
Gongfu	Kung Fu	gong foo
Taijiquan	Tai Chi Chuan	ti je chuen

Algunas conversiones comunes:

Pinyin	También se escribe como	Pronunciación
Qi	Chi	che
Qigong	Chi Kung	che kung
Qin Na	Chin Na	chin na
Jin	Jing	jin
Gongfu	Kung Fu	gong foo
Taijiquan	Tai Chi Chuan	ti je chuen

For more information, please refer to The People's Republic of China: Administrative Atlas, The Reform of the Chinese Written Language, or a contemporary manual of style.

Para obtener más información, consulte La República Popular China: Atlas administrativo, La reforma de la lengua escrita china o un manual de estilo contemporáneo.

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About the Author

Yang, Jwing-Ming, Ph.D.

Acerca del autor

Yang, Jwing-Ming, Ph.D.

Dr. Yang, Jwing-Ming was born on August 11th, 1946, in Xinzhu Xian ( ), Taiwan ( ), Republic

of China ( ). He started his Wushu ( )
(Gongfu or Kung Fu,) training at the age of fifteen
under Shaolin White Crane (Bai He,) Master
Cheng, Gin-Gsao ( ). Master Cheng originally
learned Taizuquan ( ) from his grandfather
when he was a child. When Master Cheng was fifteen years old, he started learning White Crane from Master Jin, Shao-Feng ( ), and followed him for twenty-three years until Master Jin's death.
In thirteen years of study (1961-1974 A.D.) under Master Cheng, Dr. Yang became an expert in the White Crane Style of Chinese martial arts, which includes both the use of barehands and of various weapons such as saber, staff,
spear, trident, two short rods, and many other weapons. With the same master
he also studied White Crane Qigong ( ), Qin Na (or Chin Na,), Tui Na ( ) and Dian Xue massages ( ), and herbal treatment.
At the age of sixteen, Dr. Yang began the study of Yang Style Taijiquan ( ) under Master Kao Tao ( ). After learning from Master Kao, Dr. Yang continued his study and research of Taijiquan in Taipei ( ) with several masters and senior practitioners such as Master Li, Mao-Ching ( ) and
Mr. Wilson Chen ( ). Master Li learned his Taijiquan from the well-known Master Han, Ching-Tang ( ), and Mr. Chen learned his Taijiquan from Master Zhang, Xiang-San ( ). Dr. Yang has mastered the Taiji barehand sequence, pushing hands, the two-man fighting sequence, Taiji sword, Taiji
saber, and Taiji Qigong.

El Dr. Yang, Jwing-Ming nació el 11 de agosto de
1946 en Xinzhu Xian ( ), Taiwán ( ), República
de China ( ). Comenzó su entrenamiento en Wushu ( )
(Gongfu o Kung Fu,) a la edad de quince años
bajo la tutela del maestro Shaolin White Crane (Bai He,)
Cheng, Gin-Gsao ( ). El maestro Cheng aprendió originalmente
Taizuquan ( ) de su abuelo
cuando era niño. A los quince años, el maestro Cheng comenzó a aprender White Crane con el maestro Jin, Shao-Feng ( ), y lo siguió durante veintitrés años hasta la muerte del maestro Jin.
En trece años de estudio (1961-1974 d. C.) con el maestro Cheng, el Dr. Yang
se convirtió en un experto en el estilo Grulla Blanca de las artes marciales chinas, que
incluye tanto el uso de las manos desnudas como de diversas armas, como el sable, el bastón,
la lanza, el tridente, dos varas cortas y muchas otras armas. Con el mismo maestro
también estudió qigong de la Grulla Blanca ( ), qin na (o chin na,), tui na
( ) y masajes dian xue ( ), así como tratamientos a base de hierbas.
A los dieciséis años, el Dr. Yang comenzó a estudiar el estilo Yang de Taijiquan
( ) con el maestro Kao Tao ( ). Después de aprender del maestro Kao, el Dr.

Yang continuó sus estudios e investigaciones sobre el Taijiquan en Taipéi ( ) con varios maestros y practicantes de alto nivel, como el maestro Li, Mao-Ching ( ) y el Sr. Wilson Chen ( ). El maestro Li aprendió taijiquan del famoso maestro Han, Ching-Tang ( ), y el Sr. Chen aprendió taijiquan del maestro Zhang, Xiang-San ( ). El Dr. Yang domina la secuencia de taiji con las manos desnudas, el empuje de manos, la secuencia de lucha entre dos personas, la espada taiji, el sable taiji y el qigong taiji.

When Dr. Yang was eighteen years old he entered Tamkang College ( ) in Taipei Xian to study Physics. In college he began the study of traditional Shaolin Long Fist (Changquan or Chang Chuan,) with Master Li, Mao-Ching at the Tamkang College Guoshu Club ( )(1964-1968 A.D.), and eventually became an assistant instructor under Master Li. In 1971, he completed his M.S. degree in Physics at the National Taiwan University ( ), and then served in the Chinese Air Force from 1971 to 1972. In the service, Dr. Yang taught Physics at the Junior Academy of the Chinese Air Force ( ) while also teaching Wushu. After being honorably discharged in 1972, he returned to Tamkang College to teach Physics and resumed study under Master Li, Mao-Ching. From Master Li, Dr. Yang learned Northern Style Wushu, which includes both barehand (especially kicking) techniques and numerous weapons.

In 1974, Dr. Yang came to the United States to study Mechanical Engineering at Purdue University. At the request of a few students, Dr. Yang began to teach Gongfu (Kung Fu), which resulted in the foundation of the Purdue University Chinese Kung Fu Research Club in the spring of 1975. While at Purdue, Dr. Yang also taught college-credited courses in Taijiquan. In May of 1978, he was awarded a Ph.D. in Mechanical Engineering by Purdue.

In 1980, Dr. Yang moved to Houston to work for Texas Instruments. While in Houston, he founded Yang’s Shaolin Kung Fu Academy, which was eventually taken over by his disciple, Mr. Jeffery Bolt, after Dr. Yang moved to Boston in 1982. Dr. Yang founded Yang’s Martial Arts Academy (YMAA) in Boston on October 1, 1982.

In January of 1984, he gave up his engineering career to devote more time to research, writing, and teaching. In March of 1986, he purchased property in the Jamaica Plain area of Boston to be used as the headquarters of the new

organization, Yang's Martial Arts Association. The organization has continued
to expand, and, on July 1st 1989, YMAA became just one division of Yang's Oriental Arts Association, Inc. (YOAA, Inc.).
In summary, Dr. Yang has been involved in Chinese Wushu since 1961. During this time, he has spent thirteen years learning Shaolin White Crane (Bai
He), Shaolin Long Fist (Changquan), and Taijiquan. Dr. Yang has more than twenty-eight years of instructional experience: seven years in Taiwan, five years
at Purdue University, two years in Houston, Texas, and fourteen years in Boston, Massachusetts.
In addition, Dr. Yang has been invited to offer seminars around the world to
share his knowledge of Chinese martial arts and Qigong. The countries he has
visited include Canada, Mexico, France, Italy, Poland, England, Ireland, Portugal, Switzerland, Germany, Hungary, Spain, Holland, Latvia, South Africa,
and Saudi Arabia.

Cuando el Dr. Yang tenía dieciocho años, ingresó en la Universidad Tamkang
( ) en Taipéi Xian para estudiar Física. En la universidad comenzó a estudiar el puño largo tradicional de Shaolin (Changquan o Chang Chuan,) con el maestro
Li, Mao-Ching en el Club Guoshu de la Universidad Tamkang ( )(1964-1968 A.D.), y finalmente se convirtió en instructor asistente del maestro Li. En 1971,
completó su maestría en Física en la Universidad Nacional de Taiwán
( ), y luego sirvió en la Fuerza Aérea China de 1971 a 1972. Durante el servicio, el Dr. Yang enseñó Física en la Academia Juvenil de la Fuerza Aérea China
( ) y también enseñó Wushu. Tras licenciarse con honores en
1972, regresó al Tamkang College para enseñar Física y reanudó sus estudios
con el maestro Li, Mao-Ching. Del maestro Li, el Dr. Yang aprendió el wushu de estilo norteño, que incluye tanto técnicas con las manos desnudas (especialmente patadas) como
numerosas armas.
En 1974, el Dr. Yang llegó a Estados Unidos para estudiar Ingeniería Mecánica
en la Universidad de Purdue. A petición de algunos estudiantes, el Dr. Yang comenzó a enseñar
Gongfu (Kung Fu), lo que dio lugar a la fundación del Club de Investigación de Kung Fu Chino de la Universidad de Purdue
en la primavera de 1975. Mientras estaba en Purdue, el Dr. Yang también impartió cursos acreditados por la universidad sobre Taijiquan. En mayo de 1978, obtuvo un doctorado en Ingeniería Mecánica por la Universidad de Purdue.
En 1980, el Dr. Yang se mudó a Houston para trabajar en Texas Instruments. Mientras estuvo en

Houston, fundó la Academia de Kung Fu Shaolin de Yang, que finalmente fue asumida
por su discípulo, el Sr. Jeffery Bolt, después de que el Dr. Yang se mudara a Boston en 1982. El Dr.
Yang fundó la Academia de Artes Marciales de Yang (YMAA) en Boston el 1 de octubre de 1982.
En enero de 1984, abandonó su carrera de ingeniería para dedicar más tiempo
a la investigación, la escritura y la enseñanza. En marzo de 1986, compró una propiedad en
la zona de Jamaica Plain, en Boston, para utilizarla como sede de la nueva
organización, la Asociación de Artes Marciales de Yang. La organización ha seguido
expandiéndose y, el 1 de julio de 1989, la YMAA pasó a ser una división de la Asociación de Artes Orientales de Yang, Inc. (YOAA, Inc.).
En resumen, el Dr. Yang lleva involucrado en el wushu chino desde 1961.
Durante este tiempo, ha dedicado trece años al aprendizaje de la Grulla Blanca de Shaolin (Bai
Durante este tiempo, ha dedicado trece años a aprender Shaolin White Crane (Bai
He), Shaolin Long Fist (Changquan) y Taijiquan. El Dr. Yang cuenta con más de
veintiocho años de experiencia docente: siete años en Taiwán, cinco años en la Universidad de Purdue, dos años en Houston, Texas, y catorce años en
Boston, Massachusetts.
Además, el Dr. Yang ha sido invitado a impartir seminarios en todo el mundo para
compartir sus conocimientos sobre las artes marciales chinas y el qigong. Los países que ha
visitado incluyen Canadá, México, Francia, Italia, Polonia, Inglaterra, Irlanda,
Portugal, Suiza, Alemania, Hungría, España, Holanda, Letonia, Sudáfrica y Arabia Saudita.

Since 1986, YMAA has become an international organization, and currently has thirty schools in the following countries: Poland, Portugal, France, Italy,
Holland, Hungary, South Africa, the United Kingdom, Canada, and the United
States. Many of Dr. Yang’s books and videotapes have been translated into French, Italian, Spanish, Polish, Czech, Bulgarian, Russian, and Hungarian.
Dr. Yang has published twenty-one other volumes on the martial arts and Qigong:
1. Shaolin Chin Na; Unique Publications, Inc., 1980.
2. Shaolin Long Fist Kung Fu; Unique Publications, Inc., 1981.
3. Yang Style Tai Chi Chuan; Unique Publications, Inc., 1981.
4. Introduction to Ancient Chinese Weapons; Unique Publications, Inc., 1985

5. Qigong for Health & Martial Arts; YMAA Publication Center, 1985.
6. Northern Shaolin Sword; YMAA Publication Center, 1985.
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18. Baguazhang—Emei Baguazhang; YMAA Publication Center, 1994.
19. Comprehensive Applications of Shaolin Chin Na—The Practical Defense of Chinese Seizing Arts; YMAA Publication Center, 1995.
20. Taiji Chin Na—The Seizing Art of Taijiquan; YMAA Publication Center, 1995.
21. The Essence of Shaolin White Crane; YMAA Publication Center, 1996.
22. Back Pain—Chinese Qigong for Healing and Prevention; YMAA Publication Center, 1997.

Desde 1986, la YMAA se ha convertido en una organización internacional y actualmente
cuenta con treinta escuelas en los siguientes países: Polonia, Portugal, Francia, Italia,
Holanda, Hungría, Sudáfrica, Reino Unido, Canadá y Estados Unidos.
Muchos de los libros y vídeos del Dr. Yang han sido traducidos al francés, italiano, español, polaco, checo, búlgaro, ruso y húngaro.
El Dr. Yang ha publicado otros veintiún volúmenes sobre artes marciales y qigong:
1. Shaolin Chin Na; Unique Publications, Inc., 1980.
2. Shaolin Long Fist Kung Fu; Unique Publications, Inc., 1981.
3. Yang Style Tai Chi Chuan; Unique Publications, Inc., 1981.
4. Introducción a las armas antiguas chinas; Unique Publications, Inc., 1985.
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11. La raíz del Qigong chino: secretos para la salud, la longevidad y la

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secreto de la juventud; Centro de Publicaciones YMAA, 1989.
13. Hsing Yi Chuan: teoría y aplicaciones; Centro de Publicaciones YMAA, 1990.
14. La esencia del Tai Chi Chi Kung: salud y artes marciales; Centro de Publicaciones de la YMAA, 1990.
15. Artritis: el método chino de curación y prevención; Centro de Publicaciones de la YMAA, 1991.
16. Masaje chino de qigong: masaje general; Centro de Publicaciones de la YMAA, 1992.
17. Cómo defenderse; Centro de Publicaciones de la YMAA, 1992.
17. Cómo defenderse; Centro de Publicaciones YMAA, 1992.
18. Baguazhang: Emei Baguazhang; Centro de Publicaciones YMAA, 1994.
19. Aplicaciones integrales del Shaolin Chin Na: la defensa práctica de las artes chinas de agarre; Centro de Publicaciones YMAA, 1995.
20. Taiji Chin Na: el arte de las llaves del taichí; Centro de Publicaciones de la YMAA, 1995.
21. La esencia de la grulla blanca de Shaolin; Centro de Publicaciones de la YMAA, 1996.
22. Dolor de espalda: qigong chino para la curación y la prevención; Centro de Publicaciones de la YMAA, 1997.

Dr. Yang has also produced the following videotapes:

1. Yang Style Tai Chi Chuan and Its Applications; YMAA Publication Center, 1984.
2. Shaolin Long Fist Kung Fu—Lien Bu Chuan and Its Applications; YMAA Publication Center, 1985.
3. Shaolin Long Fist Kung Fu—Gung Li Chuan and Its Applications; YMAA Publication Center, 1986.
4. Analysis of Shaolin Chin Na; YMAA Publication Center, 1987.
5. Eight Simple Qigong Exercises for Health—The Eight Pieces of Brocade; YMAA Publication Center, 1987.
6. Chi Kung for Tai Chi Chuan; YMAA Publication Center, 1990.
7. Arthritis—The Chinese Way of Healing and Prevention; YMAA Publication Center, 1991.
8. Qigong Massage—Self Massage; YMAA Publication Center, 1992.
9. Qigong Massage—With a Partner; YMAA Publication Center, 1992.
10. Defend Yourself 1—Unarmed Attack; YMAA Publication Center, 1992.
11. Defend Yourself 2—Knife Attack; YMAA Publication Center, 1992.
12. Comprehensive Applications of Shaolin Chin Na 1; YMAA Publication Center, 1995.
13. Comprehensive Applications of Shaolin Chin Na 2; YMAA Publication Center, 1995.
14. Shaolin Long Fist Kung Fu—Yi Lu Mai Fu & Er Lu Mai Fu; YMAA Publication Center, 1995.
15. Shaolin Long Fist Kung Fu—Shi Zi Tang; YMAA Publication Center, 1995.
16. Taiji Chin Na; YMAA Publication Center, 1995.
17. Emei Baguazhang—1; Basic Training, Qigong, Eight Palms, and

Applications; YMAA Publication Center, 1995.
18. Emei Baguazhang—2; Swimming Body Baguazhang and Its Applications; YMAA Publication Center, 1995.
19. Emei Baguazhang—3; Bagua Deer Hook Sword and Its Applications; YMAA Publication Center, 1995.
20. Xingyiquan—12 Animal Patterns and Their Applications; YMAA Publication Center, 1995.
21. 24 and 48 Simplified Taijiquan; YMAA Publication Center, 1995.
22. White Crane Hard Qigong; YMAA Publication Center, 1997.
23. White Crane Soft Qigong; YMAA Publication Center, 1997.
24. Xiao Hu Yan—Intermediate Level Long Fist Sequence; YMAA Publication Center, 1997.
25. Back Pain—Chinese Qigong for Healing and Prevention; YMAA Publication Center, 1997.

El Dr. Yang también ha producido los siguientes videos:

1. Tai Chi Chuan estilo Yang y sus aplicaciones; Centro de Publicaciones YMAA, 1984.
2. Kung Fu de puño largo Shaolin: Lien Bu Chuan y sus aplicaciones; Centro de Publicaciones YMAA,
1985.
3. Kung Fu de puño largo Shaolin: Gung Li Chuan y sus aplicaciones; Centro de Publicaciones YMAA
, 1986.
4. Análisis del Chin Na de Shaolin; Centro de Publicaciones de la YMAA, 1987.
5. Ocho ejercicios sencillos de qigong para la salud: las ocho piezas de brocado;
Centro de Publicaciones de la YMAA, 1987.
6. Chi Kung para el Tai Chi Chuan; Centro de Publicaciones de la YMAA, 1990.
7. Artritis: el método chino de curación y prevención; Centro de Publicaciones YMAA, 1991.
8. Masaje de qigong: automasaje; Centro de Publicaciones YMAA, 1992.
9. Masaje de qigong: con un compañero; Centro de Publicaciones YMAA, 1992.
10. Deféndete 1: ataque sin armas; Centro de Publicaciones YMAA, 1992.
11. Defiéndete 2: Ataque con cuchillo; Centro de Publicaciones YMAA, 1992.
12. Aplicaciones integrales del Shaolin Chin Na 1; Centro de Publicaciones YMAA,
1995.
13. Aplicaciones integrales del Shaolin Chin Na 2; Centro de Publicaciones YMAA,
1995.
14. Kung Fu de puño largo Shaolin: Yi Lu Mai Fu y Er Lu Mai Fu; Centro de Publicaciones de la YMAA,
1995.
15. Kung Fu de puño largo Shaolin: Shi Zi Tang; Centro de Publicaciones de la YMAA, 1995.
16. Taiji Chin Na; Centro de Publicaciones de la YMAA, 1995.

17. Emei Baguazhang: 1; Entrenamiento básico, Qigong, Ocho Palmas y Aplicaciones; Centro de Publicaciones YMAA, 1995.
18. Emei Baguazhang—2; Baguazhang del cuerpo nadador y sus aplicaciones; Centro de Publicaciones YMAA, 1995.
19. Emei Baguazhang—3; Espada gancho de ciervo Bagua y sus aplicaciones; Centro de Publicaciones YMAA, 1995.
20. Xingyiquan: 12 patrones de animales y sus aplicaciones; Centro de Publicaciones YMAA, 1995.
21. Taijiquan simplificado 24 y 48; Centro de Publicaciones YMAA, 1995.
22. Qigong duro de la grulla blanca; Centro de Publicaciones YMAA, 1997.
23. Qigong suave de la grulla blanca; Centro de Publicaciones YMAA, 1997.
23. Qigong suave de la grulla blanca; Centro de Publicaciones YMAA, 1997.
24. Xiao Hu Yan: secuencia de puño largo de nivel intermedio; Centro de Publicaciones YMAA, 1997.
25. Dolor de espalda: qigong chino para la curación y la prevención; Centro de Publicaciones YMAA, 1997.

Foreword

Prólogo

Qigong and martial arts training are closely related. Anyone who studies martial arts should study Qigong, because without a good healthy body, how can you consider self defense?

In the past in China, there were no Western sports like football, basketball, swimming, or running. If parents wanted their children to be healthy and do some physical exercise, martial arts training was one of the only ways. However, martial arts training is not just training for fighting. The first step is to train the person to be healthy, through internal training. This training deals with the Qi and is very different from Western exercises, which are only physical and external.

The concept of Qi is at the foundation of all Chinese cultural skills. Every kind of skill is related to Qi. When a person says you have good Qi, it could mean your spirit, your energy, or that you are strong and healthy. But if they say your Qi has gone, then so has your spirit and energy and your body will be weak and tired. Therefore, Qi is very important.

Dr. Yang, Jwing-Ming has an enormous amount of knowledge of Western science and Chinese cultural skills. He is famous throughout the Qigong and martial arts world. Anybody who seriously studies martial arts or Qigong has heard his name, seen his articles, or read his books.

For many years he has worked hard to promote Chinese martial arts and Qigong and brought his vast knowledge and experience of traditional Chinese

skills to the West. He has a lot to offer, and it is very good to see this book in its second edition. This is an excellent opportunity for readers to benefit a great deal.

El qigong y el entrenamiento en artes marciales están estrechamente relacionados. Cualquiera que estudie artes marciales debería estudiar qigong, porque sin un cuerpo sano, ¿cómo se puede pensar en la defensa personal?
En el pasado, en China no existían deportes occidentales como el fútbol, el baloncesto, la natación o el atletismo. Si los padres querían que sus hijos estuvieran sanos y hicieran algún tipo de ejercicio físico, el entrenamiento en artes marciales era una de las únicas opciones.
Sin embargo, el entrenamiento en artes marciales no es solo entrenamiento para luchar. El primer paso es entrenar a la persona para que esté sana, a través del entrenamiento interno. Este entrenamiento se ocupa del qi y es muy diferente de los ejercicios occidentales, que son solo físicos y externos.
El concepto de qi es la base de todas las habilidades culturales chinas. Todo tipo de habilidad está relacionado con el qi. Cuando alguien dice que tienes buen Qi, puede referirse a tu espíritu, tu energía o que eres fuerte y saludable. Pero si dicen que tu Qi se ha ido, entonces también se han ido tu espíritu y tu energía, y tu cuerpo estará débil y cansado. Por lo tanto, el Qi es muy importante.
El Dr. Yang, Jwing-Ming tiene un enorme conocimiento de la ciencia occidental y las habilidades culturales chinas. Es famoso en todo el mundo del Qigong y las artes marciales. Cualquiera que estudie seriamente las artes marciales o el qigong ha oído su nombre, ha visto sus artículos o ha leído sus libros.
Durante muchos años ha trabajado duro para promover las artes marciales chinas y el qigong y ha llevado sus vastos conocimientos y experiencia en las habilidades tradicionales chinas a Occidente. Tiene mucho que ofrecer, y es muy bueno ver este libro en su segunda edición. Es una excelente oportunidad para que los lectores se beneficien en gran medida.

Michael Tse

Born in Hong Kong, Michael Tse has spent the last twenty years training with some of

the most famous teachers in Hong Kong and China, including the famous Dayan Qigong master Yang Meijun, and Yip Chun, the eldest son of Yip Man. He also the director of the Tse Qigong Center in the United Kingdom, and publisher of the UK's Qi Magazine.

Michael Tse

Nacido en Hong Kong, Michael Tse ha pasado los últimos veinte años entrenando con algunos de los maestros más famosos de Hong Kong y China, entre ellos el famoso maestro de Dayan Qigong Yang Meijun y Yip Chun, el hijo mayor de Yip Man. También es director del Centro Tse Qigong en el Reino Unido y editor de la revista británica Qi Magazine.

Preface

Prefacio

First Edition

Primera edición

"Gongfu" (Kung Fu,) in Chinese means an achievement or activity that requires time, energy, and patience. Qigong (Chi Kung,)(pronounced chee goong) means the Gongfu of internal energy circulation. Qi ( ) has been known for more than a decade by the Western world, but it remains a mysterious concept to most Westerners, and even to many Qigong practitioners. Many people have experienced health benefits from Qigong, although very few of them really understand the principles or theory behind it, the relationship between Qigong and acupuncture, or the connection between Qigong and the martial arts. The author hopes that this volume, which specializes in Qigong, will help to dispel the mystery and thus benefit more people.

In this book, the first chapter will explain the general concept of Qigong, its history, and its relationship to health and the martial arts. The second chapter

will introduce Wai Dan (external elixir,) techniques to promote external/internal local Qi circulation. The history of the creator of Shaolin Wai Dan, Da Mo ( ), and the book he wrote on the subject, the Yi Jin Jing ( ), will also be discussed. The third chapter will present primary Qigong training called Nei Dan (internal elixir,), or internal/internal Dan Tian Qi ( ) circulation, which was developed by the Daoists and Buddhists. The fourth chapter will explain the use of Qigong to improve and maintain health. And finally, the fifth chapter will discuss in general the application of Qigong to the martial arts. An additional volume will be necessary to cover the principles and methods of training in detail. The author hopes to be able to do this in the near future.
Those who wish further information are referred to the author's books Yang Style Tai Chi Chuan for specifics on that system, and to Shaolin Chin Na for information on cavity press.

Dr. Yang, Jwing-Ming
Boston, 1985

«Gongfu» (Kung Fu,) en chino significa un logro o actividad que requiere tiempo, energía y paciencia. Qigong (Chi Kung,) (pronunciado chi goong) significa el Gongfu de la circulación de la energía interna. El Qi ( ) es conocido desde hace más de una década en el mundo occidental, pero sigue siendo un concepto misterioso para la mayoría de los occidentales, e incluso para muchos practicantes de Qigong. Muchas personas han experimentado los beneficios del qigong para la salud, aunque muy pocas de ellas comprenden realmente los principios o la teoría que hay detrás, la relación entre el qigong y la acupuntura, o la conexión entre el qigong y las artes marciales.
El autor espera que este volumen, especializado en qigong, ayude a disipar el misterio y, por lo tanto, beneficie a más personas.
En este libro, el primer capítulo explicará el concepto general del qigong, su historia y su relación con la salud y las artes marciales. El segundo capítulo presentará las técnicas Wai Dan (elixir externo,) para promover la circulación externa/interna del qi local. También se abordará la historia del creador del Shaolin Wai Dan, Da Mo ( ), y el libro que escribió sobre el tema, el Yi Jin Jing ( ).
El tercer capítulo presentará el entrenamiento primario de Qigong llamado Nei

Dan (elixir interno), o circulación interna/interna del Dan Tian Qi ( ), que fue desarrollado por los taoístas y budistas. El cuarto capítulo explicará el uso del qigong para mejorar y mantener la salud. Y, por último, el quinto capítulo tratará en general la aplicación del qigong a las artes marciales. Se necesitará un volumen adicional para cubrir los principios y métodos de entrenamiento en detalle. El autor espera poder hacerlo en un futuro próximo.
Aquellos que deseen más información pueden consultar los libros del autor Yang Style Tai Chi Chuan para obtener detalles sobre ese sistema, y Shaolin Chin Na para obtener información sobre la presión de cavidades.

Dr. Yang, Jwing-Ming
Boston, 1985

Second Edition

Segunda edición

Since the first edition of this book was published in 1985, more than thirtyfive thousand copies have been sold. This surprised me, because the concept of Qigong is still new to most Westerners. The concept of Chinese Qigong was first introduced to America through acupuncture, when President Nixon visited mainland China in 1973. Nixon's visit accelerated the cultural exchange between the East and the West, and one of the goals of this exchange is the promotion of world harmony through mutual understanding.
During this exciting era, the mission of my life has been to translate traditional Chinese documents into English to expedite this cultural exchange. In addition to translating these documents, I also include my thirty-five years of personal experience in Qigong. This book was my first of this effort. This book contains basic, fundamental information which is very useful for Qigong beginners. In addition, to those martial artists who are interested in knowing about the internal side of martial arts training, this book can be considered a key to the entrance of the martial arts Qigong garden. Since 1985, I have written other Qigong and Chinese martial arts books. Many are related to Qigong for health, longevity, and spiritual enlightenment. These are:

Desde que se publicó la primera edición de este libro en 1985, se han vendido más de treinta y cinco mil ejemplares. Esto me sorprendió, porque el concepto del qigong sigue siendo nuevo para la mayoría de los occidentales. El concepto del qigong chino se introdujo por primera vez en Estados Unidos a través de la acupuntura, cuando el presidente Nixon visitó China continental en 1973. La visita de Nixon aceleró el intercambio cultural entre Oriente y Occidente, y uno de los objetivos de este intercambio es la promoción de la armonía mundial a través del entendimiento mutuo. Durante esta emocionante época, la misión de mi vida ha sido traducir documentos tradicionales chinos al inglés para acelerar este intercambio cultural. Además de traducir estos documentos, también incluyo mis treinta y cinco años de experiencia personal en el qigong. Este libro fue el primero de este esfuerzo.

Este libro contiene información básica y fundamental que es muy útil para los principiantes en el qigong. Además, para aquellos artistas marciales interesados en conocer el lado interno del entrenamiento en artes marciales, este libro puede considerarse una llave de entrada al jardín del qigong de las artes marciales. Desde 1985, he escrito otros libros sobre qigong y artes marciales chinas. Muchos están relacionados con el qigong para la salud, la longevidad y la iluminación espiritual. Estos son:

- Eight Simple Qigong Exercises for Health
- The Root of Chinese Qigong—Secrets for Health, Longevity, & Enlightenment
- Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung—The Secret of Youth
- The Essence of Taiji Qigong—The Internal Foundation of Taijiquan
- Arthritis—The Chinese Way of Healing & Prevention
- Chinese Qigong Massage—General Massage
- The Essence of Shaolin White Crane
- Back Pain—Chinese Qigong for Healing and Prevention

- Ocho ejercicios sencillos de qigong para la salud
- La raíz del qigong chino: secretos para la salud, la longevidad y la iluminación
- Chi Kung para cambiar los músculos y tendones y limpiar la médula y el cerebro: el secreto de la juventud
- La esencia del Taiji Qigong: la base interna del Taijiquan
- Artritis: el método chino para curarla y prevenirla
- Masaje chino Qigong: masaje general
- La esencia de la Grulla Blanca Shaolin
- Dolor de espalda: Qigong chino para curarlo y prevenirlo

After reading this book, if you are interested in further exploring this Qigong garden, you should not hesitate to read the above books. For health and healing Qigong exercises, videotapes are also available. The books and the videotapes are an easy way to learn self-healing. Today, Qigong is recognized as one of the most effective alternative (or complimentary) medicines. I believe that Qigong will become the major force in prevention and healing in the next two decades.

In the new edition of this book, a few changes have been made. First, all the Chinese has been changed to Pinyin, which is now the most popular romanization system in Western society. Second, portions of the content have been updated. Third, the typesetting has been improved to make the book easier to read, and new photographs have replaced the old. Finally, a glossary of Chinese terms and an index have been included.

I hope this book will lead you to further Qigong study and practice. I also hope that all qualified Qigong teachers and researchers will share their understanding and experience with open, scientific and logical minds. Only then can we expect to see the bright future of Qigong study and development.

Dr. Yang, Jwing-Ming
Boston, 1997

Después de leer este libro, si está interesado en explorar más a fondo este jardín del qigong, no dude en leer los libros mencionados anteriormente. Para ejercicios de qigong relacionados con la salud y la sanación, también hay disponibles cintas de video. Los libros y las cintas de video son una forma fácil de aprender la autosanación. Hoy en día, el qigong es reconocido como una de las medicinas alternativas (o complementarias) más eficaces. Creo que el qigong se convertirá en la principal fuerza en la prevención y la curación en las próximas dos décadas.

En la nueva edición de este libro se han realizado algunos cambios. En primer lugar, todo el chino se ha cambiado a pinyin, que es ahora el sistema de romanización más popular en la sociedad occidental. En segundo lugar, se han actualizado algunas partes del contenido. En tercer lugar, se ha mejorado la composición tipográfica para que el libro sea más fácil de

leer, y se han sustituido las fotografías antiguas por otras nuevas. Por último, se ha incluido un glosario de términos chinos
y un índice.
Espero que este libro le anime a seguir estudiando y practicando el qigong. También
espero que todos los profesores e investigadores cualificados de qigong compartan sus conocimientos y experiencias con una mentalidad abierta, científica y lógica. Solo así
podremos esperar un futuro brillante para el estudio y el desarrollo del qigong.

Dr. Yang, Jwing-Ming
Boston, 1997

Chapter 1

Capítulo 1

Introduction

Introducción

1-1. General Introduction

1-1. Introducción general

Qigong ( ), also called Nei Gong (Internal Gongfu,), is a practice that has been used by the Chinese people for thousands of years—both to improve
and maintain their health and to develop greater power for the martial arts.
Gong ( ) means work in Chinese, and Qi ( ) is the energy that circulates within the body, so Qigong means the cultivation of the body's energy to increase
and control its circulation.
Although it has been widely practiced for a very long time, many people are
confused about Qigong, even in China, and many doubt the possibility of internal energy development, or even the existence of Qi. There are several reasons
for this:

El qigong ( ), también llamado nei gong (gongfu interno,), es una práctica que
el pueblo chino ha utilizado durante miles de años, tanto para mejorar y mantener su salud como para desarrollar una mayor potencia en las artes marciales.
Gong ( ) significa trabajo en chino, y Qi ( ) es la energía que circula dentro del cuerpo, por lo que Qigong significa el cultivo de la energía del cuerpo para aumentar
y controlar su circulación.
Aunque se ha practicado ampliamente durante mucho tiempo, muchas personas están
confundidas acerca del Qigong, incluso en China, y muchas dudan de la posibilidad del desarrollo de la energía interna, o incluso de la existencia del Qi. Hay varias razones
para ello:

1. Until as recently as fifty years ago, most Qigong experts would only teach family members or trusted students, so Qigong knowledge was not widespread.
2. Many of the techniques were developed and cultivated by Buddhist or Daoist monks who would not spread their teachings outside their own temples.
3. Because most people were ignorant of Qigong, it was superstitiously regarded as magic.
4. Lastly, some people learned incorrect methods and experienced no effects from the training, or even injured themselves. This resulted in people either being scornful or fearful of Qigong.

1. Hasta hace tan solo cincuenta años, la mayoría de los expertos en qigong solo
enseñaban a sus familiares o a alumnos de confianza, por lo que los conocimientos sobre el qigong
no estaban muy extendidos.
2. Muchas de las técnicas fueron desarrolladas y cultivadas por monjes budistas o
taoístas que no difundían sus enseñanzas fuera de sus propios templos.
3. Como la mayoría de la gente desconocía el qigong, se consideraba supersticiosamente
como magia.
4. Por último, algunas personas aprendieron métodos incorrectos y no experimentaron
ningún efecto con el entrenamiento, o incluso se lesionaron. Esto provocó que
la gente despreciara o temiera el qigong.

You should understand that Qigong has a scientific foundation and theory. It

is part of the body of Chinese medicine with a history that goes back thousands of years. The most important books describing Qi and its actions are the Qi Hua Lun (Theory of Qi Variations,), which explains the relationship between Qi and nature, and the Jing Luo Lun (Theory of Qi Channels and Branches,), which describes Qi circulation throughout the human body. ("Jing," means primary Qi channel or meridian. "Luo," refers to the subchannels that branch out from them). A channel, or meridian, is a major connector of the internal organs with the rest of the body. These channels frequently are co-located with major nerves or arteries, but the correspondence is not complete, and it seems that they are neither nerves nor blood vessels, but simply the main routes for Qi. There are twelve main channels and two major vessels (Mai,) in the body.

Along these channels are found the "cavities" (Xue,), sometimes known as acupuncture points, which can be used to stimulate the entire Qi system.

Qigong is also based upon the theory of Yin ( ) and Yang ( ), which describes the relationship of complementary qualities such as soft and hard, female and male, dark and light, or slow and fast. According to Yin/Yang theory, nature strives for harmony, so that all things are neutral or balanced. Since people are part of nature, they should also strive for balance.

Included in Yin/Yang theory is the theory of the five elements or phases. The five elements are Jin (metal,), Mu (wood,), Shui (water,), Huo (fire,), and Tu (earth,). These elements are somewhat different from the old European elements of fire, air, water, earth. Again, because people are part of nature, they participate in and are affected by the interplay of the elements.

According to Chinese medicine, there are two ways to study health and illness. The first way is externally, called "Wai Xiang Jie Pou" ( ). The second is internally, called "Nei Shi Gongfu" ( ). Wai Xiang Jie Pou is a way to understand the human body by dissection or by acting physically on the body and observing the results, as in modern laboratory experiments. In Nei Shi Gongfu the researcher learns by introspection. He observes his own body and sensations and develops medical knowledge this way.

The Western world has specialized almost exclusively in Wai Xiang ( ) and has viewed Nei Shi ( ) as "unscientific," although in recent years this attitude has been changing among the general populace, if not within the medical profession.

Nei Shi Gongfu developed from observations of the correspondence between changes in nature and the way people felt, and the discovery of Qi

variations. “Nature” here includes periodic cycles (Tian Shi,) such as time of day, the seasons, air pressure, wind direction, and humidity. It also includes geographical features (Di Li,) such as altitude, distance from the equator, and distance from large bodies of water, such as an ocean or a lake.

These empirical observations led to the conclusion that Qi circulation is related to nature, and led to a search for ways for people to harmonize with natural variations.

In addition, Qi was also observed to be closely related to human affairs (Ren Shi,). This includes the relationship of Qi to sound, emotion, and food. Because Qi flow is controlled by the brain, agitation of the brain by emotion will affect Qi circulation. The sounds people made in various situations were also observed. For example, in cold weather the sound “Si” ( ) is used in combination with breathing deeply and keeping the limbs close to the body to help keep warm. The pain from cuts can be relieved by making the sound “Xu” ( ) and blowing air into the cut. The “Xu” sound helps to stop the bleeding and calm the liver, and the relaxation of this organ in turn relieves the pain. The sound “Hei” ( )is used to increase a person’s working strength. The sound “Ha” ( ) will help to relieve fevers the same way a dog’s panting helps it to bear the heat. From all these observations it was concluded that different sounds can relieve the pressure or strain on different organs, and since inner organs were related to the channels, the Qi circulation was affected as well.

The relationship of Qi and food is illustrated by the fact that drinking too much alcohol or eating too much deep fried food will strain the liver and thus affect the Qi circulation in the liver channel.

After a long period of observation people began to understand that Qi circulation affected their health, and they began to investigate ways to improve this circulation. Methods were found and forms were created that proved effective, and this was the beginning of Qigong.

Debes comprender que el qigong tiene una base y una teoría científicas. Forma parte del conjunto de la medicina china, con una historia que se remonta a miles de años. Los libros más importantes que describen el qi y sus acciones son el Qi Hua Lun (Teoría de las variaciones del Qi), que explica la relación entre el Qi

y la naturaleza, y el Jing Luo Lun (Teoría de los canales y ramificaciones del Qi), que describe la circulación del Qi por todo el cuerpo humano. («Jing» significa canal o meridiano primario del Qi. «Luo» se refiere a los subcanales que se ramifican a partir de ellos). Un canal, o meridiano, es un conector principal de los órganos internos con el resto del cuerpo. Estos canales suelen estar ubicados junto a los nervios o arterias principales, pero la correspondencia no es completa, y parece que no son ni nervios ni vasos sanguíneos, sino simplemente las rutas principales para el Qi. Hay doce canales principales y dos vasos principales (Mai,) en el cuerpo.

A lo largo de estos canales se encuentran las «cavidades» (Xue,), a veces conocidas como puntos de acupuntura, que pueden utilizarse para estimular todo el sistema Qi.

El Qigong también se basa en la teoría del Yin ( ) y el Yang ( ), que describe la relación entre cualidades complementarias como lo blando y lo duro, lo femenino y lo masculino, la oscuridad y la luz, o lo lento y lo rápido. Según la teoría del Yin/Yang, la naturaleza busca la armonía, de modo que todas las cosas sean neutras o estén en equilibrio. Dado que las personas forman parte de la naturaleza, también deben buscar el equilibrio.

La teoría del Yin/Yang incluye la teoría de los cinco elementos o fases. Los cinco elementos son Jin (metal,), Mu (madera,), Shui (agua,), Huo (fuego,) y Tu (tierra,). Estos elementos son algo diferentes de los antiguos elementos europeos de fuego, aire, agua y tierra. Una vez más, dado que las personas forman parte de la naturaleza, participan en la interacción de los elementos y se ven afectadas por ella.

Según la medicina china, hay dos formas de estudiar la salud y la enfermedad. La primera es externa, llamada «Wai Xiang Jie Pou» ( ). La segunda es interna, llamada «Nei Shi Gongfu» ( ). Wai Xiang Jie Pou es una forma de comprender el cuerpo humano mediante la disección o actuando físicamente sobre el cuerpo y observando los resultados, como en los experimentos de laboratorio modernos. En Nei Shi Gongfu, el investigador aprende mediante la introspección. Observa su propio cuerpo y sus sensaciones y desarrolla así sus conocimientos médicos.

El mundo occidental se ha especializado casi exclusivamente en Wai Xiang ( ) y ha considerado Nei Shi ( ) como «anticientífico», aunque en los últimos años esta actitud ha ido cambiando entre la población general, si no entre la profesión médica.

El Nei Shi Gongfu se desarrolló a partir de observaciones de la correspondencia

entre los cambios en la naturaleza y la forma en que se sentían las personas, y el descubrimiento de las variaciones del Qi.

La «naturaleza» aquí incluye ciclos periódicos (Tian Shi,) como la hora del día, las estaciones, la presión atmosférica, la dirección del viento y la humedad. También incluye características geográficas (Di Li,) como la altitud, la distancia al ecuador y la distancia a grandes masas de agua, como un océano o un lago. Estas observaciones empíricas llevaron a la conclusión de que la circulación del Qi está relacionada con la naturaleza, y condujeron a la búsqueda de formas para que las personas se armonizaran con las variaciones naturales.

Además, también se observó que el Qi estaba estrechamente relacionado con los asuntos humanos (Ren Shi,). Esto incluye la relación del Qi con el sonido, las emociones y la comida.

Dado que el flujo del Qi está controlado por el cerebro, la agitación del cerebro por las emociones afectará a la circulación del Qi. También se observaron los sonidos que las personas emitían en diversas situaciones. Por ejemplo, en climas fríos, el sonido «Si» ( ) se utiliza en combinación con la respiración profunda y manteniendo las extremidades cerca del cuerpo para ayudar a mantener el calor. El dolor de los cortes se puede aliviar haciendo el sonido «Xu» ( ) y soplando aire en el corte. El sonido «Xu» ayuda a detener el sangrado y a calmar el hígado, y la relajación de este órgano a su vez alivia el dolor. El sonido «Hei» ( ) se utiliza para aumentar la fuerza de trabajo de una persona. El sonido «Ha» ( ) ayuda a aliviar la fiebre de la misma manera que el jadeo de un perro le ayuda a soportar el calor. A partir de todas estas observaciones, se concluyó que diferentes sonidos pueden aliviar la presión o la tensión en diferentes órganos y, dado que los órganos internos estaban relacionados con los canales, la circulación del Qi también se veía afectada.

La relación entre el Qi y la comida queda ilustrada por el hecho de que beber demasiado alcohol o comer demasiados alimentos fritos sobrecarga el hígado y, por lo tanto, afecta a la circulación del Qi en el canal del hígado.

Tras un largo periodo de observación, la gente comenzó a comprender que la circulación del Qi afectaba a su salud y empezó a investigar formas de mejorar esta circulación. Se encontraron métodos y se crearon formas que resultaron eficaces, y así fue como comenzó el Qigong.

1-2. Historical Survey of Chinese Qigong

1-2. Reseña histórica del qigong chino

There are four major divisions or schools of Qigong practice and theory that have been developed by four groups: the Confucians, the Physicians, the Buddhist and Daoist monks, and the Chinese martial artists. These groups are not mutually exclusive. For example, a physician studying the workings of Qi might also be a Confucian or Daoist. However, the works we have are usually identifiable as belonging to one particular group.

The Confucians were primarily interested in the workings of human society rather than in withdrawal and self perfection. For them, the purpose of Qigong was to make people more fit to fulfill their function. This group includes many famous artists and scholars, and they frequently expressed their views on Qigong in poetry. The most famous of these poets are Li Bai ( ), Su, Dong-Po ( ), and Bai, Ju-Yi ( ). Su, Dong-Po was the co-author with Shen, Cun-Zhong ( ) of Su Shen Lian Fang (Good Prescriptions of Su and Shen,).

The physicians were not specifically aligned with any philosophical group, although their work often has recognizable Daoist influences. Their work is distinguished by its emphasis on the balance of Qi.

The Buddhist monks emphasized becoming free from the suffering of existence through awareness. Their primary method was still meditation with the use of breathing directed toward stilling the mind. Although considerable Qi circulation was developed, it was not the primary goal. The Daoists are associated with withdrawal from society to perfect the self and achieve immortality. To do this they used Qigong and alchemy, and these two methods are frequently discussed together. In fact two terms used in this book, Wai Dan ( ) and Nei Dan ( ), which describe methods of improving Qi circulation, originally meant the alchemical elixir of immortality.

The Chinese martial artists made many contributions to the field of Qigong. Generally, their use of Qigong focuses on strength and power development, body protection, health maintenance, and the treatment of injury. Martial Qigong will be explored in greater detail throughout this book.

Historical records from before the Han dynasty ( ) are very fragmented and much of the history of the period is conjecture. Traditionally, the history of Qi theory begins with the birth of Chinese medicine in the reign of the Yellow Emperor, Huang Di (2697-2597 B.C.,). The book that is the theoretical foundation for Chinese medicine to the present day, the Nei Jing Su Wen, (Classic on

Internal Medicine,), is attributed to Huang Di, but modern scholars now believe it to be a work of the Han dynasty.
The Yi Jing, ( ), on the other hand, is a very old book, believed to date before 2400 B.C. It discusses all the variations of nature in a compact form.
Natural forces are represented by the eight trigrams, and these are combined
into sixty-four hexagrams. These figures have permeated every aspect of Chinese culture, so it is not surprising that the eight trigrams are used to
describe the circulation of Qi in the body.
By the time of the Shang dynasty (1766-1122 B.C.,) people used stone probes called Bian Shi ( ) (Figure 1-1) to stimulate cavities on the channels
which affected the Qi circulation and relieved pain. They had already discovered that a sharp instrument was better than just fingers for stimulating pressure points.

Hay cuatro grandes divisiones o escuelas de práctica y teoría del qigong que
han sido desarrolladas por cuatro grupos: los confucianos, los médicos, los
monjes budistas y taoístas, y los artistas marciales chinos. Estos grupos no son
mutuamente excluyentes. Por ejemplo, un médico que estudia el funcionamiento del qi
también puede ser confuciano o taoísta. Sin embargo, las obras que tenemos suelen
identificarse como pertenecientes a un grupo en particular.
Los confucianos estaban interesados principalmente en el funcionamiento de la sociedad humana
más que en el retiro y la perfección personal. Para ellos, el propósito del qigong
era hacer que las personas estuvieran más en forma para cumplir su función. Este grupo incluye a muchos
artistas y eruditos famosos, que con frecuencia expresaban sus opiniones sobre
el qigong en forma de poesía. Los más famosos de estos poetas son Li Bai ( ), Su, Dong-Po
( ) y Bai, Ju-Yi ( ). Su, Dong-Po fue coautor, junto con Shen, Cun-Zhong ( ), de Su Shen Lian Fang (Buenas recetas de Su y Shen,).
Los médicos no estaban alineados específicamente con ningún grupo filosófico,
aunque su trabajo a menudo tiene influencias taoístas reconocibles. Su trabajo se distingue por su énfasis en el equilibrio del qi.
Los monjes budistas hacían hincapié en liberarse del sufrimiento de la existencia a través de la conciencia. Su método principal era la meditación con el
uso de la respiración dirigida a aquietar la mente. Aunque se desarrollaba una considerable circulación de qi,
no era el objetivo principal. Los

taoístas se asocian con el retiro de la sociedad para perfeccionar el yo y alcanzar la inmortalidad. Para ello utilizaban el qigong y la alquimia, y estos dos métodos se discuten con frecuencia juntos. De hecho, dos términos utilizados en este libro, Wai Dan ( ) y Nei Dan ( ), que describen métodos para mejorar la circulación del qi, originalmente significaban el elixir alquímico de la inmortalidad.

Los artistas marciales chinos hicieron muchas contribuciones al campo del qigong. En general, su uso del qigong se centra en el desarrollo de la fuerza y el poder, la protección del cuerpo, el mantenimiento de la salud y el tratamiento de lesiones. El qigong marcial se explorará con mayor detalle a lo largo de este libro.

Los registros históricos anteriores a la dinastía Han ( ) son muy fragmentados y gran parte de la historia de ese periodo es conjetura. Tradicionalmente, la historia de la teoría del Qi comienza con el nacimiento de la medicina china en el reinado del Emperador Amarillo, Huang Di (2697-2597 a. C.,). El libro que constituye la base teórica de la medicina china hasta la actualidad, el Nei Jing Su Wen, (Clásico de Medicina Interna,), se atribuye a Huang Di, pero los estudiosos modernos creen ahora que es una obra de la dinastía Han.

El Yi Jing, ( ), por otro lado, es un libro muy antiguo, que se cree que data de antes del 2400 a. C. En él se analizan todas las variaciones de la naturaleza de forma compacta. Las fuerzas naturales están representadas por los ocho trigramas, que se combinan en sesenta y cuatro hexagramas. Estas figuras han impregnado todos los aspectos de la cultura china, por lo que no es de extrañar que los ocho trigramas se utilicen para describir la circulación del Qi en el cuerpo.

En la época de la dinastía Shang (1766-1122 a. C.,), la gente utilizaba sondas de piedra llamadas Bian Shi ( ) (Figura 1-1) para estimular las cavidades de los canales que afectaban a la circulación del Qi y aliviaban el dolor. Ya habían descubierto que un instrumento afilado era mejor que los dedos para estimular los puntos de presión.

In the sixth century B.C. the philosopher Lao Zi ( )(or Li Er,) described breathing techniques for increasing the life span in his classic, the Dao De Jing (Classic on the Virtue of the Dao,)(especially chapter 10).

This was the first record of the use of breathing techniques to increase Qi circulation and thus increase the length of life.
The Shi Ji (Historical Record,) shows that by the Spring and Autumn and Warring States periods (722-222 B.C.,) more complete methods of breath training had evolved.
Around 300 B.C., the Daoist philosopher Zhuang Zi ( ) described the relationship between breathing and health in his book Nan Hua Jing ( ). It states: “The real person’s (i.e., immortal’s) breathing reaches down to their heels. The normal person’s breathing in the throat.”[1] This confirms that a breathing method of Qi circulation was being used by some Daoists at that time.
During the Qin and Han dynasties (255 B.C. to 220 A.D.,) several books related to Qigong were written. The Nan Jing (Classic on Disorders,) by the famous doctor Bian Que ( ) describes the use of breathing to increase Qi circulation. The Han Shu Yi Wen Zhi (Han’s Book of Arts and Scholarship,) describes four methods of Qigong training. The Jin Kui Yao Lue (Prescriptions from the Golden Chamber,) by Zhang, Zhong-Jing ( ) describes the use of breathing and acupuncture to maintain good Qi flow. The Zhou Yi Can Tong Qi (A Comparative Study of the Zhou (dynasty) Book of Changes,) by Wei, Bo-Yang ( ) describes the relationship between humans and natural forces and with Qi. Also during this time, anatomical knowledge grew through the dissection of bodies. The structure of the human body in relation to the channel and nervous systems was better understood, and the existence of Qi circulation gained wider acceptance.

En el siglo VI a. C., el filósofo Lao Zi ( )(o Li Er,) describió técnicas de respiración para aumentar la esperanza de vida en su obra clásica, el Dao De Jing (Clásico sobre la virtud del Dao,)(especialmente en el capítulo 10).
Este fue el primer registro del uso de técnicas de respiración para aumentar la circulación del Qi y, por lo tanto, prolongar la vida.
El Shi Ji (Registro histórico,) muestra que en los periodos de Primavera y Otoño y de los Reinos Combatientes (722-222 a. C.,) se habían desarrollado métodos más completos de entrenamiento respiratorio.
Alrededor del año 300 a. C., el filósofo taoísta Zhuang Zi describió la relación entre la respiración y la salud en su libro Nan Hua Jing. En él afirma: «La respiración de la persona real (es decir, del inmortal) llega hasta los talones. La respiración de la persona normal llega hasta la garganta».
[1] Esto confirma que algunos taoístas de la época utilizaban un método de respiración para la circulación del qi.

Durante las dinastías Qin y Han (255 a. C. a 220 d. C.), se escribieron varios libros relacionados con el qigong. El Nan Jing (Clásico sobre los trastornos), del famoso médico Bian Que ( ), describe el uso de la respiración para aumentar la circulación del qi. El Han Shu Yi Wen Zhi (Libro de las artes y la erudición de Han) describe cuatro métodos de entrenamiento de qigong. El Jin Kui Yao Lue (Recetas de la cámara dorada), de Zhang, Zhong-Jing (), describe el uso de la respiración y la acupuntura para mantener un buen flujo de qi. El Zhou Yi Can Tong Qi (Estudio comparativo del Libro de los cambios de la dinastía Zhou), de Wei, Bo-Yang ( ), describe la relación entre los seres humanos y las fuerzas naturales y con el Qi. También durante esta época, los conocimientos anatómicos aumentaron gracias a la disección de cadáveres. Se comprendió mejor la estructura del cuerpo humano en relación con los sistemas nervioso y de canales, y la existencia de la circulación del Qi ganó una mayor aceptación.

During the Western Jin dynasty (265-317 A.D.,), the famous physician Hua Tuo ( ) used acupuncture for anesthesia in surgery. In addition, he spread the Daoist Jun Qing ( ) method, which imitated the five animals—tiger, deer, monkey, bear, and bird—to generate local Qi circulation. This is a form of Wai Dan Qigong and is called Wu Qin Xi (Five Animal Sport,). The physician Ge Hong ( ) mentions using the mind to guide and increase the flow of Qi in his book Bao Po Zi (Embrace the Simplicity,). Sometime between 420 and 581 A.D. Tao, Hong-Jing ( ) compiled the Yang Shen Yen Ming Lu (Records of Nourishing the Body and Extending Life,) which records many Qigong techniques for improving health. During the Liang dynasty (502-557 A.D.,), Da Mo ( ), a Buddhist monk from India, arrived at the Shaolin temple ( )(see chapter 2 for Da Mo’s history). Da Mo saw that the monks were weak and could do very little, and he was so disturbed by this that he shut himself away to ponder the problem. He stayed in seclusion for nine years. When he emerged he had written two books: Yi Jin Jing (Muscle/Tendon Changing Classic,) and Xi Sui Jing (Brain/Marrow Washing Classic,). The Muscle/Tendon Changing Classic taught the priests how to regain their health and change their physical bodies from weak to strong. The Marrow/Brain Washing Classic taught the priests how to use Qi to clean the bone marrow and strengthen the blood and the immune system, as well as how to energize the brain and attain enlightenment. Because the Marrow/Brain Washing Classic was harder to understand and practice, the

training methods were passed down in secret to only a very few disciples in
each generation.

Durante la dinastía Jin Occidental (265-317 d. C.), el famoso médico Hua Tuo utilizó la acupuntura para la anestesia en cirugía. Además, difundió
el método taoísta Jun Qing, que imitaba a los cinco animales —tigre, ciervo, mono, oso y pájaro— para generar la circulación local del Qi. Esta es una
forma de Wai Dan Qigong y se llama Wu Qin Xi (Deporte de los cinco animales).
El médico Ge Hong menciona el uso de la mente para guiar y aumentar el flujo de Qi en su libro Bao Po Zi (Abraza la simplicidad).
En algún momento entre los años 420 y 581 d. C., Tao, Hong-Jing ( ) compiló el
Yang Shen Yen Ming Lu (Registros para nutrir el cuerpo y prolongar la vida,),
que recoge muchas técnicas de qigong para mejorar la salud.
Durante la dinastía Liang (502-557 d. C.,), Da Mo ( ), un monje budista de la India, llegó al templo Shaolin ( )(véase el capítulo 2 para conocer la historia de Da Mo). Da Mo vio que los monjes eran débiles y podían hacer muy poco,
y esto le perturbó tanto que se encerró para reflexionar sobre el problema. Permaneció en reclusión durante nueve años. Cuando salió, había escrito dos
libros: Yi Jin Jing (Clásico del cambio de músculos y tendones) y Xi Sui Jing
(Clásico del lavado del cerebro y la médula). El Clásico del cambio de músculos y tendones
enseñaba a los sacerdotes cómo recuperar la salud y cambiar sus cuerpos físicos
de débiles a fuertes. El Clásico del lavado de médula/cerebro enseñaba a los sacerdotes cómo
utilizar el qi para limpiar la médula ósea y fortalecer la sangre y el sistema inmunológico,
así como cómo energizar el cerebro y alcanzar la iluminación. Debido a que
el Clásico del lavado de médula/cerebro era más difícil de entender y practicar, los
métodos de entrenamiento se transmitían en secreto a muy pocos discípulos en
cada generación.

The exercises in the Muscle/Tendon Changing Classic are a form of Wai Dan (external-internal Qigong,) using concentration to develop local Qi and increase Qi circulation. The monks practiced these methods and found that

their physical strength and power greatly increased. This training was integrated into martial arts forms practiced at the temple, and became the first known
application of Qigong to the martial arts.
The Shaolin priests continued developing these Qigong methods and combined them with five sets of fighting forms that imitate the movements of animals known for their fighting ability. These were the tiger, the leopard, the dragon, the snake, and the crane. These animal names are still found in Gongfu
styles. Five animal martial training is called Shaolin Five Animal Fists (Shaolin
Wu Xing Quan,).
The development of Qigong methods and theory continued during the Sui and Tang dynasties (589-907 A.D.,). Chao, Yuan-Fang ( ) compiled the Zhu Bing Yuan Hou Lun (Thesis on the Origins and Symptoms of Various Diseases,), which is a veritable encyclopedia of methods. He lists 260 different ways of increasing the flow of Qi. The Qian Jin Fang (Thousand
Gold Prescriptions,) by Sun, Si-Miao ( ) describes a method of guiding Qi, introduces the use of the six sounds (see chapter 4) and their relationship with the internal organs, and also introduces a collection of massage techniques called Lao Zi's Forty-Nine Massage Techniques. Wai Tai Mi Yao (The
Extra Important Secret,) by Wang Tao ( ) discusses the use of breathing and herbal therapies for Qi circulation disorders.
Between 960 and 1368 A.D. (the Song, Jin, and Yuan dynasties,), several works of interest were written. Yang Shen Jue (Life Nourishing Secrets,
) by Zhang, An-Dao ( ) discusses Qigong practice. Ru Men Shi Shi (The Confucian Point of View,) by Zhang, Zi-He ( ) discusses the use of Qigong to cure external
injuries such as cuts and
sprains. Lan Shi Mi Cang
(Secret Library of the Orchid
Room,) by Li Guo
( ) describes Qigong and
herbal remedies for internal
disorders. Ge Zhi Yu Lun (A
Further Thesis of Complete
Study,) by Zhu, DanXi ( ) provides a theoretical explanation for the use of Qigong in curing sickness.
It is during the Song
dynasty (960-1280 A.D.,)
that Zhang, San-Feng ( )
is reputed to have created
Taijiquan ( ) at Wudang
Mountain ( ). Taijiquan is
a martial form of Nei Dan
Qigong ( ) which
builds the energy from the
Dan Tian ( ), a spot in the
lower abdomen one and a half
inches below the navel.
Taijiquan makes use of Small

Circulation (Xiao Zhou Tian,
) Qigong and Grand
Circulation Qigong, and then applies this energy to martial uses. Small and
Grand Circulation will be discussed in chapter 3 of this book.
In 1026 A.D. the famous Brass Man (a hollow brass dummy with the Qi channels and cavity locations marked on it, see Figure 1-2) was built by Wang, WeiYi ( ). This great accomplishment helped to organize acupuncture theory more systematically.

Los ejercicios del Clásico para el cambio de músculos y tendones son una forma de Wai Dan
(Qigong externo-interno) que utiliza la concentración para desarrollar el Qi local
y aumentar su circulación. Los monjes practicaron estos métodos y descubrieron que
su fuerza y poder físico aumentaban considerablemente. Este entrenamiento se integró en las formas de artes marciales que se practicaban en el templo y se convirtió en la primera aplicación conocida
del Qigong a las artes marciales.
Los sacerdotes Shaolin continuaron desarrollando estos métodos de qigong y los combinaron con cinco series de formas de lucha que imitan los movimientos de animales conocidos por su capacidad de lucha. Estos eran el tigre, el leopardo, el dragón, la serpiente y la grulla. Estos nombres de animales todavía se encuentran en los estilos de kung fu.
El entrenamiento marcial de los cinco animales se llama Puños de los Cinco Animales Shaolin (Shaolin
Wu Xing Quan).
El desarrollo de los métodos y la teoría del qigong continuó durante las dinastías Sui
y Tang (589-907 d. C.,). Chao, Yuan-Fang ( ) compiló
el Zhu Bing Yuan Hou Lun (Tesis sobre los orígenes y síntomas de diversas enfermedades,), que es una auténtica enciclopedia de métodos. En él enumera
260 formas diferentes de aumentar el flujo de Qi. El Qian Jin Fang (Mil recetas de oro,) de Sun, Si-Miao ( ) describe un método para guiar el Qi, introduce el uso de los seis sonidos (véase el capítulo 4) y su relación con los órganos internos, y también presenta una colección de técnicas de masaje llamada Las cuarenta y nueve técnicas de masaje de Lao Zi. Wai Tai Mi Yao (El
secreto extra importante,) de Wang Tao ( ) analiza el uso de terapias respiratorias y a base de hierbas para los trastornos de la circulación del Qi.
Entre 960 y 1368 d. C. (las dinastías Song, Jin y Yuan,),
se escribieron varias obras de interés. Yang Shen Jue (Secretos para nutrir la vida,)
de Zhang, An-Dao ( ) analiza la práctica del Qigong. Ru Men Shi Shi (El punto de vista confuciano), de Zhang, Zi-He ( ), analiza el uso del qigong para curar lesiones externas
como cortes y
esguinces. Lan Shi Mi Cang
(Biblioteca secreta de la sala de las orquídeas),

de Li Guo
( ), describe el qigong y los
remedios a base de hierbas para los trastornos internos.
Ge Zhi Yu Lun (Una
tesis más completa
estudio completo,) de Zhu, DanXi ( ) ofrece una explicación teórica del
uso
del qigong para curar enfermedades.
Es durante la dinastía Song
(960-1280 d. C.,)
cuando Zhang, San-Feng ( )
creó, según se dice,
el taijiquan ( ) en la montaña Wudang
( ). El Taijiquan es
una forma marcial del Nei Dan
Qigong ( ) que
desarrolla la energía desde el
Dan Tian ( ), un punto situado en la
parte inferior del abdomen, a tres
centímetros y medio por debajo del ombligo.
El Taijiquan utiliza el Qigong de la Pequeña
Circulación (Xiao Zhou Tian,)
y el Qigong de la Gran
Circulación, y luego aplica esta energía a usos marciales. La Pequeña y
la
Gran Circulación se tratarán en el capítulo 3 de este libro.
En el año 1026 d. C., Wang, WeiYi ( ) construyó el famoso Hombre de
Bronce (un maniquí hueco de bronce con los canales de Qi y la ubicación
de las cavidades marcados en él, véase la figura 1-2). Este gran logro
ayudó a organizar la teoría de la acupuntura de forma más sistemática.

From then until the Qing dynasty (1644-1912 A.D.,) the existence of Qi,
its benefits to health, and its usefulness to the martial arts continued
to gain
acceptance among the Chinese people. Many ways of increasing Qi
circulation
were developed and practiced. For example Marshal Yue Fei ( ) who lived
in the Southern Song dynasty (1127-1280 A.D.,) is reputed to have been
the creator of many Qigong styles. It is said that Marshal Yue Fei,
seeing that his
soldiers were weak, used the Da Mo’s Yi Jin Jing exercises as a
foundation and
modified it into Shi Er Duan Jin ( ) or Twelve Pieces of Brocade (later
simplified into Ba Duan Jin, or Eight Pieces of Brocade) to train his
soldiers.
Several other Qigong styles were created during this period that are
still
used today. The martial artists of the Emei division, located at Emei
Mountain
in Sichuan Province ( ), still use their Hu Bu Gong (Tiger Step Gong,
) and Shi Er Zhuang (Twelve Postures,). Another style rarely

used today, but in use before the revolution is Jiao Fa Gong (Beggar Gong,
) which was practiced by beggars to enable them to withstand a life filled with exposure to the elements and irregular meals. However, this style has
nearly died out.
The publication of written works on Qigong continued during the Ming and Qing dynasties (1368-1912 A.D.,). Qi Jing Ba Mai Kao (The Verifications of the Strange Channels and the Eight Vessels,) by Li, Shi-Zhen ( ) discusses the relationship of Qigong with the Qi channels. Bao Shen Bi Yao (The Secret Important Document of Body Protection,) by Cao, Yuan-Bai ( ) examines moving and stationary Qigong. Yang Shen Fu Yu (Brief Introduction to Nourishing the Body,) by Chen, Ji-Ru ( ) discusses the three treasures of the body: Jing (essence,), Qi (internal energy,) and Shen (spirit,) and how to protect and preserve these treasures. For example, both excessive retention of sperm and excessive dispersion are bad for health, so a man's sex life must be carefully regulated according to his constitution and age. Yi Fang Ji Jie (The Total Introduction to
Medical Prescriptions,) by Wang, Fan-An ( ) is a review and summary of previously published material. Wang, Zu-Yuan's ( ) Nei Gong Tu Shuo (Illustrated Explanation of Nei Gong,) presents the Twelve Pieces of Brocade exercise, and explains the idea of using both moving and stationary Qigong.
The well known martial art Baguazhang (Eight Trigrams Palm,) was created during the Qing dynasty (1644-1912 A.D.,) and is still practiced today. Another popular style, called Huo Long Gong (Fire Dragon Gong,), was created toward the end of the Ming dynasty (c. 1640 A.D.,) by the Taiyang ( ) division, and is occasionally used for health purposes. Many other styles or methods have been used, but most have died out, or are known
to only a few practitioners.
Since 1912 so many books have been written in China that your best resource is a good bookstore. The Qigong styles most widely known today are
Taijiquan, Baguazhang, Xingyiquan, and Liu He Ba Fa, which are essentially martial arts, and Shi Er Duan Jin, Ba Duan Jin, Yi Jin Jing, and Wu Qin Xi, which
are strictly health exercises.

Desde entonces hasta la dinastía Qing (1644-1912 d. C.), la existencia del Qi,
sus beneficios para la salud y su utilidad para las artes marciales continuaron ganando
aceptación entre el pueblo chino. Se desarrollaron y practicaron muchas formas de aumentar la circulación del Qi.
Por ejemplo, el mariscal Yue Fei ( ), que vivió
en la dinastía Song del Sur (1127-1280 d. C.), tiene fama de haber sido el creador de muchos estilos de Qigong. Se dice que el mariscal Yue Fei, al ver que sus
soldados eran débiles, utilizó los ejercicios Yi Jin Jing de Da Mo como base y

los modificó para crear el Shi Er Duan Jin ( ) o Doce piezas de brocado (posteriormente simplificado a Ba Duan Jin, u Ocho piezas de brocado) para entrenar a sus soldados.

Durante este periodo se crearon otros estilos de qigong que todavía se utilizan en la actualidad. Los artistas marciales de la división Emei, situada en la montaña Emei,
en la provincia de Sichuan ( ), siguen utilizando su Hu Bu Gong (Gong del paso del tigre,)
y Shi Er Zhuang (Doce posturas,). Otro estilo que rara vez se utiliza hoy en día, pero que se utilizaba antes de la revolución, es el Jiao Fa Gong (Gong del mendigo,),
que practicaban los mendigos para poder soportar una vida llena de exposición a los elementos y comidas irregulares. Sin embargo, este estilo ha
casi desaparecido.

La publicación de obras escritas sobre el qigong continuó durante las dinastías Ming y
Qing (1368-1912 d. C.,) . Qi Jing Ba Mai Kao (Las verificaciones de los canales extraños y los ocho vasos,) de Li, Shi-Zhen ( ) analiza la relación del qigong con los canales de qi. Bao Shen Bi Yao (El documento secreto importante de la protección del cuerpo,) de Cao,
Yuan-Bai ( ) examina el qigong en movimiento y estático. Yang Shen Fu Yu (Breve introducción a la nutrición del cuerpo,) de Chen, Ji-Ru ( ) analiza los tres tesoros del cuerpo: Jing (esencia,), Qi (energía interna,) y Shen (espíritu,) y cómo proteger y preservar estos tesoros. Por ejemplo, tanto la retención excesiva de esperma como la dispersión excesiva son perjudiciales para la salud, por lo que la vida sexual de un hombre debe regularse cuidadosamente de acuerdo con su constitución y edad. Yi Fang Ji Jie (Introducción completa a las
recetas médicas,) de Wang, Fan-An ( ) es una revisión y resumen de material publicado anteriormente. Nei Gong Tu Shuo (Explicación ilustrada del Nei Gong,) de Wang, Zu-Yuan ( ) presenta el
ejercicio de las Doce Piezas de Brocado y explica la idea de utilizar tanto el qigong en movimiento como el estático.

El conocido arte marcial Baguazhang (Palma de los Ocho Trigramas) fue creado durante la dinastía Qing (1644-1912 d. C.) y todavía se practica en la actualidad. Otro estilo popular, llamado Huo Long Gong (Gong del Dragón de Fuego),
fue creado hacia el final de la dinastía Ming (hacia 1640 d. C.) por la división Taiyang ( ) y se utiliza ocasionalmente con fines terapéuticos. Se han utilizado muchos
otros estilos o métodos, pero la mayoría han desaparecido o solo los conocen
unos pocos practicantes.

Desde 1912 se han escrito tantos libros en China que el mejor recurso es una buena librería.

Los estilos de qigong más conocidos hoy en día son el taijiquan, el baguazhang, el xingyiquan y el liu he ba fa, que son esencialmente artes marciales, y el shi er duan jin, el ba duan jin, el yi jin jing y el wu qin xi, que son estrictamente ejercicios de salud.

[Figure 1-1. Bian Shi Found at Henan Province.]
[Figura 1-1. Bian Shi encontrado en la provincia de Henan.]

[Figure 1-2. “Brass Man” by Wang, Wei-Yi]
[Figura 1-2. «Brass Man», de Wang, Wei-Yi]

1-3. General Principles of Chinese Qigong

1-3. Principios generales del qigong chino

In order to understand Qigong, you must understand several concepts. The first of these is Qi. Qi is the foundation of all Chinese medical theory and Qigong. It corresponds to the Greek “pneuma” and the Sanskrit “prana,” and is considered to be the vital force and energy flow in all living things. According to the experience of Qigong practitioners, Qi can be best explained as a type of energy very much like electricity, which flows through the human or animal body. When this circulation becomes stagnant or stops, the person or animal will become ill or die.

Although there is no precise Western definition of Qi, it is often referred to as bioelectricity. In fact, it was recognized in the last decade that Qi is actually the bioelectricity circulating in all living things.[2 & 3]

Qi can also be explained as a medium of sensing or feeling. For example, when a person’s arm is hurt, the Qi flow in the nerves of the arm is disturbed and stimulated to a higher energy state. This higher energy states causes a sensational feeling that is interpreted as pain by the brain. In addition, the difference in energy potential causes an increased flow of Qi and blood to that area to begin repairing damage. Therefore, Qi, the nervous system, the Qi channels, and the brain are intimately related to each other and can not be separated.

The second concept you should know is that of Qi channels, which circulate Qi throughout the body. For the most part the main Qi channels are found with the arteries and nerves. A glance into any anatomy book shows that large sheathes of nerve fibers accompany the arteries throughout the body. The Qi channels do also. Like arteries and nerves, the Qi channels are protected by the body’s musculature, so that they are hard to affect directly. There is one spot

on the body where a channel is very exposed, and that is the funny bone. This
spot is called Shaohai ( ) in acupuncture and belongs to the Hand Shaoyin
Heart Channel ( ). Here the channel and median nerve systems coincide. A
light tap to this spot will numb the entire forearm, which demonstrates
the extreme sensitivity of the channels, as well as the control they exert
throughout the body.
According to Chinese medicine, there are twelve primary Qi channels
(which are thought of as Qi rivers) and eight major vessels (which are thought
of as Qi reservoirs) in the human body. The twelve channels (actually pairs of
channels, one on either side of the body) are related to different internal
organs. When the Qi is stagnant in one channel, the corresponding organ
will be disordered. One of the major techniques of acupuncture is to stimulate the
channel with a needle. This increases or decreases the circulation of Qi, and
helps bring the malfunctioning organ back into balance.
Among the eight vessels, two are considered the most important in
Chinese medicine. These two major vessels are the Ren Mai ( ) or
Conception Vessel, which runs down the front center of the body, and the Du
Mai ( ) or Governing Vessel, which runs down the center of the back and
the head.

Para comprender el qigong, es necesario entender varios conceptos. El
primero de ellos es el qi. El qi es la base de toda la teoría médica china y del
qigong. Se corresponde con el «pneuma» griego y el «prana» sánscrito, y se
considera la fuerza vital y el flujo de energía de todos los seres vivos. Según
la experiencia de los practicantes de qigong, el qi se puede explicar mejor como un tipo de
energía muy similar a la electricidad, que fluye a través del cuerpo humano o animal.
Cuando esta circulación se estanca o se detiene, la persona o el animal enferma o muere.
Aunque no existe una definición occidental precisa del qi, a menudo se le denomina
bioelectricidad. De hecho, en la última década se ha reconocido que el Qi es en realidad
la bioelectricidad que circula en todos los seres vivos. [2 y 3]
El Qi también puede explicarse como un medio de percepción o sensación. Por ejemplo,
cuando una persona se lesiona el brazo, el flujo de Qi en los nervios del brazo se altera

y se estimula a un estado de energía más alto. Este estado de energía más alto provoca una sensación que el cerebro interpreta como dolor. Además, la diferencia en el potencial energético provoca un aumento del flujo de Qi y sangre a esa zona
para comenzar a reparar el daño. Por lo tanto, el Qi, el sistema nervioso, los canales de Qi
y el cerebro están íntimamente relacionados entre sí y no pueden separarse.
El segundo concepto que debe conocer es el de los canales de Qi, que hacen circular
el Qi por todo el cuerpo. En su mayor parte, los principales canales de Qi se encuentran en
las arterias y los nervios. Un vistazo a cualquier libro de anatomía muestra que grandes
fundas de fibras nerviosas acompañan a las arterias por todo el cuerpo. Los canales de Qi
también lo hacen. Al igual que las arterias y los nervios, los canales de Qi están protegidos por la
musculatura del cuerpo, por lo que es difícil afectarlos directamente. Hay un punto
en el cuerpo donde un canal está muy expuesto, y ese es el hueso del codo. Este
punto se llama Shaohai ( ) en acupuntura y pertenece al canal del corazón Shaoyin de la mano
( ). Aquí coinciden el canal y los sistemas nerviosos medianos. Un ligero golpecito en este punto adormecerá todo el antebrazo, lo que demuestra la extrema sensibilidad de los canales, así como el control que ejercen en todo el cuerpo.
Según la medicina china, hay doce canales principales de Qi
(que se consideran ríos de Qi) y ocho vasos principales (que se consideran
depósitos de Qi) en el cuerpo humano. Los doce canales (en realidad pares de
canales, uno a cada lado del cuerpo) están relacionados con diferentes órganos internos.
Cuando el Qi se estanca en un canal, el órgano correspondiente se desequilibra. Una de las principales técnicas de la acupuntura consiste en estimular el
canal con una aguja. Esto aumenta o disminuye la circulación del Qi y ayuda a restablecer el equilibrio del órgano que funciona mal.
Entre los ocho vasos, dos se consideran los más importantes en
la medicina china. Estos dos vasos principales son el Ren Mai ( ) o Vaso de la Concepción, que recorre la parte central delantera del cuerpo, y el Du
Mai ( ) o Vaso Gobernador, que recorre la parte central de la espalda y la cabeza.

The third concept you should understand is that of acupuncture points, which are also called cavities (Xue,). Along each of the channels (as well as

elsewhere on the body) are points where the electrical conductivity is higher than surrounding area (Figure 1-3)[3]. These points, which are called cavities because they can often be felt as small depressions or concavities, are more sensitive than other parts of the body. These are the locations used for acupuncture, and they are also points of attack in the martial arts. Acupuncture recognizes more than seven hundred cavities, although only 108 cavities are used by martial artists. The application of power to one of the 108 cavities can result in pain, numbness of some part of the body, damage to one of the body's internal organs, unconsciousness, or even death. Of these 108 cavities, thirtysix are death cavities. That is, a strike to one of these thirty-six cavities can damage an internal organ, causing death. For example, a strike to the Jiquan cavity (H-1)( ) on the heart channel found in the armpit, can shock the heart so severely that it goes into fatal spasms. The seventy-two remaining cavities are not death cavities, but striking them can cause numbness or unconsciousness, provided exactly the right spot is hit at the right time.

The fourth concept you should know is that the circulation of Qi is governed by the time of day and the season of the year. Qi circulates within the body from conception to death, but the part of the body where the Qi is the strongest changes around the clock. However, Qi circulates continuously within the two major vessels without being affected by time. Because of the variability of Qi circulation, you must be knowledgeable about it to use Qigong effectively.

The most important thing to remember is that everything is controlled by the mind. Western science has proven that we use only thirty to forty percent of our brain capacity. If a person could be trained to use more than this amount, he or she would be a genius. Science believes that this can be done through meditation and concentration training. It is well documented that a hypnotized person can do things that are far beyond what is possible when in a normal state. Meditation is a form of self-hypnosis that can lead you toward this sort of increased performance.

El tercer concepto que debe comprender es el de los puntos de acupuntura, también llamados cavidades (Xue,). A lo largo de cada uno de los canales (así como en otras partes del cuerpo) hay puntos en los que la conductividad eléctrica es mayor que en la zona circundante (Figura 1-3)[3]. Estos puntos, que se denominan cavidades porque a menudo se pueden sentir como pequeñas depresiones o concavidades, son más sensibles que otras partes del cuerpo. Son los puntos que se utilizan para la acupuntura y también son puntos de ataque en las artes marciales. La acupuntura reconoce más de setecientas cavidades, aunque los artistas marciales solo utilizan 108 . La aplicación de fuerza en una de las 108 cavidades puede provocar dolor, entumecimiento de alguna parte del cuerpo, daños en alguno de los órganos internos, pérdida del conocimiento o incluso la muerte. De estas 108 cavidades, treinta y seis son cavidades mortales. Es decir, un golpe en una de estas treinta y seis cavidades puede dañar un órgano interno y provocar la muerte. Por ejemplo, un golpe en la cavidad Jiquan (H-1) ( ) del canal del corazón, situada en la axila, puede provocar un shock tan grave en el corazón que este sufra espasmos mortales. Las setenta y dos cavidades restantes no son mortales, pero golpearlas puede provocar entumecimiento o pérdida del conocimiento, siempre que se golpee exactamente en el punto adecuado y en el momento oportuno.

El cuarto concepto que debes conocer es que la circulación del Qi se rige por la hora del día y la estación del año. El Qi circula dentro del cuerpo desde la concepción hasta la muerte, pero la parte del cuerpo donde el Qi es más fuerte cambia a lo largo del día. Sin embargo, el Qi circula continuamente dentro de los dos vasos principales sin verse afectado por el tiempo. Debido a la variabilidad de la circulación del Qi, debes conocerla bien para utilizar el Qigong de forma eficaz.

Lo más importante que hay que recordar es que todo está controlado por la mente. La ciencia occidental ha demostrado que solo utilizamos entre el treinta y el cuarenta por ciento de nuestra capacidad cerebral. Si una persona pudiera entrenarse para utilizar más que esta cantidad, sería un genio. La ciencia cree que esto se puede lograr mediante la meditación y el entrenamiento de la concentración. Está bien documentado que una persona hipnotizada puede hacer cosas que están mucho más allá de lo que es posible en un estado normal. La meditación es una forma de autohipnosis que puede llevarte hacia este tipo de aumento del rendimiento.

In Qigong training the mind controls the flow of Qi, just as it controls other body functions. You may have experienced ways in which the mind causes reactions in your body. Thinking about frightening things can make you sweat. Thinking of a tense situation can cause you to tighten your muscles so much that your whole body becomes sore. In this case your mind caused a chemical reaction, i.e. the generation of acid in your tight muscles. Your mind can also relax your body just by thinking about it. Many people are using this approach to control their pulse or blood pressure without drugs.

In Qigong training, concentration is the key to success. By concentrating attention on the abdomen and doing certain exercises, Qi is generated and circulated throughout the body. This leads to the development of extra energy and its more efficient use; for example, allowing a martial artist to strike with tremendous power and to resist the penetration of an opponent's power into his or her body. The amount of Qi that can be generated is determined largely by the level of concentration.

There are several common ways to raise Qi to a higher energy state. The first way is called Wai Dan ( ). In this method, Qi is stimulated at a particular location in the body by continued muscular exertion combined with concentration. For example, if you hold your arms extended in one position for several minutes, the shoulders will become very warm from the Qi accumulation. When you relax your shoulders, this higher energy will flow to places with a lower energy state. Wai Dan exercises have been used in China for many centuries. Wai Dan was later coordinated with martial techniques by the Shaolin monks. Chapter 2 will explain this method in detail.

The second way of increasing Qi circulation is called Nei Dan ( ). In this method Qi is accumulated at the Dan Tian, a spot an inch and a half below the navel. Once sufficient Qi has accumulated, then you use your mind to guide the Qi to circulate in the two major vessels—the Governing Vessel and Conception Vessel. This is called Small Circulation (Xiao Zhou Tian,). After mastering Small Circulation, you then learn "Grand Circulation" (Da Zhou Tian,) in which the mind guides the Qi through all of the twelve channels. This method

has been practiced by Taijiquan devotees since the thirteenth century. Chapter
3 will explain Nei Dan practice in detail.
The third common way of increasing Qi circulation is through acupuncture. In acupuncture, a needle pierces the skin and musculature and directly stimulate a Qi channel. When the channel is stimulated, Qi builds up and circulates
in that channel.
The fourth way is massage, which has also been used in Western medicine. Massage stimulates the muscles, building up local Qi, which circulates more
freely because the muscles are relaxed.
The last common way is through friction, in which a particular area of the
body is rubbed hard enough to generate heat and stimulate the skin.
There are a few other ways to build up local Qi, including slapping the skin
and acupressure, which is classified somewhere between massage and acupuncture. Of the five most common methods mentioned above, Wai Dan and Nei Dan are the only two that can be applied to martial purposes. The others
are for improving health, and will be explained in chapter 4.

En el entrenamiento de Qigong, la mente controla el flujo de Qi, al igual que controla otras
funciones corporales. Es posible que hayas experimentado formas en las que la mente provoca reacciones en tu cuerpo. Pensar en cosas aterradoras puede hacerte sudar.
Pensar en una situación tensa puede hacer que tensas tanto los músculos que todo el cuerpo te duele. En este caso, tu mente ha provocado una reacción química,
 es decir, la generación de ácido en los músculos tensos. Tu mente también puede
relajar tu cuerpo con solo pensarlo. Muchas personas utilizan este método para controlar su pulso o su presión arterial sin necesidad de medicamentos.
En el entrenamiento de Qigong, la concentración es la clave del éxito. Al concentrar
la atención en el abdomen y realizar ciertos ejercicios, se genera Qi y se hace circular por todo el cuerpo. Esto conduce al desarrollo de energía adicional y a
un uso más eficiente de la misma; por ejemplo, permite a un artista marcial golpear con
una fuerza tremenda y resistir la penetración de la fuerza del oponente en
su cuerpo. La cantidad de Qi que se puede generar está determinada en gran medida
por el nivel de concentración.
Hay varias formas comunes de elevar el Qi a un estado energético superior. La

primera forma se llama Wai Dan ( ). En este método, el Qi se estimula en un lugar concreto del cuerpo mediante un esfuerzo muscular continuo combinado con concentración. Por ejemplo, si mantienes los brazos extendidos en una posición durante varios minutos, los hombros se calentarán mucho por la acumulación de Qi. Cuando relajas los hombros, esta energía más alta fluirá hacia lugares con un estado energético más bajo. Los ejercicios de Wai Dan se han utilizado en China durante muchos siglos. Más tarde, los monjes Shaolin coordinaron el Wai Dan con técnicas marciales.

El capítulo 2 explicará este método en detalle.

La segunda forma de aumentar la circulación del Qi se llama Nei Dan ( ). En este método, el Qi se acumula en el Dan Tian, un punto situado a unos cuatro centímetros por debajo del ombligo. Una vez que se ha acumulado suficiente Qi, se utiliza la mente para guiar el Qi para que circule por los dos vasos principales: el vaso gobernador y el vaso de la concepción.

Esto se denomina «pequeña circulación» (Xiao Zhou Tian,). Después de dominar la pequeña circulación, se aprende la «gran circulación» (Da Zhou Tian,) en la que la mente guía el Qi a través de los doce canales. Este método ha sido practicado por los devotos del Taijiquan desde el siglo XIII. El capítulo 3 explicará la práctica del Nei Dan en detalle.

La tercera forma común de aumentar la circulación del Qi es a través de la acupuntura. En la acupuntura, una aguja perfora la piel y la musculatura y estimula directamente un canal de Qi. Cuando se estimula el canal, el Qi se acumula y circula por él.

La cuarta forma es el masaje, que también se ha utilizado en la medicina occidental. El masaje estimula los músculos, acumulando Qi local, que circula más libremente porque los músculos están relajados.

La última forma común es a través de la fricción, en la que se frota con fuerza una zona concreta del cuerpo para generar calor y estimular la piel.

Hay otras formas de acumular Qi local, como dar palmadas en la piel y la acupresión, que se clasifica entre el masaje y la acupuntura. De los cinco métodos más comunes mencionados anteriormente, Wai Dan y Nei Dan son los únicos dos que pueden aplicarse con fines marciales. Los demás sirven para mejorar la salud y se explicarán en el capítulo 4.

[Figure 1-3. Electrical Conductivity Maps of the Skin Surface over Acupuncture Points]

[Figura 1-3. Mapas de conductividad eléctrica de la superficie cutánea sobre los puntos de acupuntura]

1-4. Popular Martial Styles of Qigong Training

1-4. Estilos marciales populares del entrenamiento de qigong

There are two categories of Qigong training: martial arts Qigong and Qigong for health, longevity, and spiritual attainment. Within each category there are many styles. The most popular non-martial Qigong methods are the Yi Jin Jing ( ) attributed to Da Mo ( ) and Ba Duan Jin (Eight Pieces of Brocade,). These are discussed in chapter 2.
The most popular martial arts used for Qigong are Taiji ( ), Xingyi ( ), Liu He Ba Fa ( ), and Bagua ( ). Here we will give only a brief review of the history and theory; you should refer to a book or instructor of each style for deeper study. If you would like to know about Taiji, Xingyi, and Baguazhang, please refer to the books: The Essence of Tai Chi Chi Kung—Hsing Yi Chuan and Baguazhang, available from YMAA Publication Center.

Hay dos categorías de entrenamiento de Qigong: el Qigong de artes marciales y el Qigong para la salud, la longevidad y el logro espiritual. Dentro de cada categoría hay muchos estilos. Los métodos de Qigong no marciales más populares son el Yi Jin Jing ( ) atribuido a Da Mo ( ) y el Ba Duan Jin (Ocho piezas de brocado,). Estos se tratan en el capítulo 2.
Las artes marciales más populares utilizadas para el qigong son el taiji ( ), el xingyi ( ), el liu he ba fa ( ) y el bagua ( ). Aquí solo ofreceremos una breve revisión de la historia y la teoría; para un estudio más profundo, debe consultar un libro o un instructor de cada estilo. Si desea obtener más información sobre el Taiji, el Xingyi y el Baguazhang, consulte los libros: La esencia del Tai Chi Chi Kung: Hsing Yi Chuan y Baguazhang, disponibles en el Centro de Publicaciones de la YMAA.

Taijiquan

Taiji means “Grand Ultimate,” and refers to the Yin—Yang concept in

Chinese philosophy. Quan means “fist,” “boxing,” or “style.” This boxing style is noted for its slow, relaxed movements. The forms are martial movements, but are performed very slowly, so they appear more like dance than like a martial art. Taiji is also know as Shi San Shi ( ) or Thirteen Postures, Mian Quan ( ) or Soft Sequence, and Changquan ( ) or Long Sequence. “Thirteen Postures” refers to the thirteen principle techniques in Taijiquan that correspond to the eight trigrams combined with the five phases. These techniques are: Wardoff, Rollback, Press (or Squeeze), Push, Pluck, Rend, Elbow, and Bump for the eight trigrams, and Advance, Retreat, Dodge and Beware of the Left, Dodge and Beware of the Right, and Hold the Center for the five phases. “Soft Sequence” refers to the relaxed and gentle way in which the movements are performed. “Long Sequence” refers to the fact that the Taiji barehand sequence takes much longer to perform and contains a greater number of techniques than most other martial styles.

While there is little documentary evidence concerning the origins of Taijiquan, Zhang, San-Feng ( ) is generally credited with creating it at Wudang Mountain ( ) during the Song dynasty (960-1280 A.D.,), basing it on the fighting techniques of the snake and crane combined with internal power. Until the mid-nineteenth century, Taijiquan was a closely guarded secret of the Chen family ( ). At that time Yang, Lu-Shan (1780-1873 A.D.)( ) learned Taiji from Chen, Chang-Xing ( ), the grandmaster of that time. Yang went to Beijing and became famous as a martial artist, and passed the system on to his sons, who in turn passed it on to the public. Yang, Lu-Shan’s second son, Yang, Ban-Hou (1837-1890 A.D.)( ) taught the style to a number of people, including Wu, Quan-You ( ), whose son Wu, Jian-Quan ( ) (Figure 1-4) modified the style and founded the Wu Style of Taijiquan ( ), which is especially popular in Hong Kong, Singapore, and Malaysia. A grandson of Yang, Lu-Shan, Yang, Cheng-Fu (1883-1935 A.D.) ( ) (Figure 1-5) formed the distinctive characteristics of what is now known as Yang Style Taijiquan ( ).

Concerning Qigong, Taiji has two aspects. One is moving meditation which consists of seventy-two to one hundred and twenty-eight martial forms (depending on the style and manner of counting) which are practiced in slow motion. During practice, the body is relaxed and the Qi generated at the Dan Tian is continuously guided by the will to circulate throughout the whole body.

The second aspect is still meditation. Taiji meditation is a form of Daoist meditation, which will be explained in detail in chapter 3. Today the best known Taiji styles are Chen, Yang, and Wu. Each of these styles has subdivisions which emphasize different postures and applications.

Taijiquan also includes training with the sword, saber, spear, and staff to
extend the Qi.

Taijiquan

Taiji significa «Gran Último» y hace referencia al concepto del yin y el yang en
la filosofía china. Quan significa «puño», «boxeo» o «estilo». Este estilo de boxeo se
caracteriza por sus movimientos lentos y relajados. Las formas son movimientos marciales, pero
se realizan muy lentamente, por lo que parecen más una danza que un arte marcial.
El taiji también se conoce como Shi San Shi ( ) o Trece posturas, Mian Quan
( ) o Secuencia suave, y Changquan ( ) o Secuencia larga. «Trece
posturas» se refiere a las trece técnicas principales del taijiquan que
se corresponden con los ocho trigramas combinados con las cinco fases. Estas técnicas
son: Defender, Retroceder, Presionar (o Apretar), Empujar, Arrancar, Desgarrar, Codo y Golpear
para los ocho trigramas, y Avanzar, Retroceder, Esquivar y Cuidado con la Izquierda,
Esquivar y Cuidado con la Derecha, y Mantener el Centro para las cinco fases. «Secuencia suave»
se refiere a la forma relajada y suave en que se realizan los
movimientos. «Secuencia larga» se refiere al hecho de que la secuencia de taiji con las manos desnudas
tarda mucho más en realizarse y contiene un mayor número de técnicas
que la mayoría de los demás estilos marciales.
Aunque hay pocas pruebas documentales sobre los orígenes del
taichí, generalmente se atribuye su creación a Zhang Sanfeng ( ) en
montaña Wudang ( ) durante la dinastía Song (960-1280 d. C.,), basándose
en las técnicas de lucha de la serpiente y la grulla combinadas con la fuerza interna.
Hasta mediados del siglo XIX, el Taijiquan era un secreto muy bien guardado
de la familia Chen ( ). En aquella época, Yang, Lu-Shan (1780-1873 d. C.) ( )
aprendió el Taiji de Chen, Chang-Xing ( ), el gran maestro de la época.
Yang se trasladó a Pekín y se hizo famoso como artista marcial, y
transmitió el sistema a sus hijos, quienes a su vez lo transmitieron al público. El segundo hijo de Yang, Lu-Shan,
Yang, Ban-Hou (1837-1890 d. C.)( ), enseñó el estilo a varias personas,
entre ellas Wu, Quan-You ( ), cuyo hijo Wu, Jian-Quan
( ) (Figura 1-4) modificó el estilo y fundó el estilo Wu de Taijiquan
( ), especialmente popular en Hong Kong, Singapur y
Malasia. Un nieto de Yang, Lu-Shan, Yang, Cheng-Fu (1883-1935 d. C.)
( ) (Figura 1-5) dio forma a las características distintivas de lo que hoy se conoce
como estilo Yang de Taijiquan ( ).

En lo que respecta al qigong, el taiji tiene dos aspectos. Uno es la meditación en movimiento, que consiste en entre setenta y dos y ciento veintiocho formas marciales (dependiendo del estilo y la forma de contar) que se practican a cámara lenta.

Durante la práctica, el cuerpo está relajado y el qi generado en el dan tian es guiado continuamente por la voluntad para circular por todo el cuerpo.

El segundo aspecto es la meditación estática. La meditación Taiji es una forma de meditación taoísta, que se explicará en detalle en el capítulo 3. Hoy en día, los estilos de Taiji más conocidos son Chen, Yang y Wu. Cada uno de estos estilos tiene subdivisiones que enfatizan diferentes posturas y aplicaciones.

El Taijiquan también incluye el entrenamiento con la espada, el sable, la lanza y el bastón para extender el Qi.

Baguazhang

Baguazhang (The Eight Trigrams Palm,), also known as Baguaquan (The Eight Trigrams Fist,), has a short history. It was created in Beijing by Dong, Hai-Chuan ( )(Figures 1-6 and 1-7), a native of Wen An district of Hebei province ( ), sometime between 1866 and 1880 A.D. According to several historical records, Dong learned his martial arts on Jiu Hua Mountain ( ) from Bi, Cheng-Xia ( ). The style is a combination of the best features of the Shaolin (Buddhist) and Wudang (Daoist) martial arts. Baguazhang emphasizes the application of palm techniques and circular movements. It lays stress on the stability and consolidation of the stances and the flexibility of the waist, which is complimented by the swiftness of the arms and palms. When practicing, the devotee’s mind controls the waist, and the waist controls the movement of the body in coordination with circular walking around an imagined center point. The movements of the three levels (low, center, and high) increase the practitioner’s coordination, strength, and vigor.

The system includes two sets of palm techniques, Yin and Yang. The highest level of Baguazhang practice is called the Dragon Form. In this form the student moves not only in a circle around an imaginary center, but also rotates, twisting and turning, wheeling and moving vertically in combinations. The circular movements of Baguazhang are different from the straight line attack of Xingyiquan, but its fast motion and internal power training are the same,

although both are different from Taijiquan and Liu He Ba Fa. If you are interested in studying more about Baguazhang, please refer to the book Baguazhang—
Emei Baguazhang, available from YMAA Publication Center.

Baguazhang

El Baguazhang (la palma de los ocho trigramas), también conocido como Baguaquan
(el puño de los ocho trigramas), tiene una historia breve. Fue creado en Pekín
por Dong, Hai-Chuan ( )(figuras 1-6 y 1-7), natural del distrito de Wen An, en
provincia de Hebei ( ), en algún momento entre 1866 y 1880 d. C. Según varios registros históricos, Dong aprendió sus artes marciales en la montaña Jiu Hua
( ) de Bi, Cheng-Xia ( ). El estilo es una combinación de las mejores características de las artes marciales Shaolin (budistas) y Wudang (taoístas). El Baguazhang
hace hincapié en la aplicación de técnicas con las palmas y movimientos circulares. Destaca
la estabilidad y la consolidación de las posturas y la flexibilidad de la cintura, que se complementa con la rapidez de los brazos y las palmas. Al practicarlo, la mente del devoto controla la cintura, y la cintura controla el
movimiento del cuerpo en coordinación con un caminar circular alrededor de un punto central imaginario. Los movimientos de los tres niveles (bajo, medio y alto)
aumentan la coordinación, la fuerza y el vigor del practicante.
El sistema incluye dos conjuntos de técnicas de palma, Yin y Yang. El nivel más alto
de la práctica del Baguazhang se denomina Forma del Dragón. En esta forma, el estudiante
no solo se mueve en círculo alrededor de un centro imaginario, sino que también gira, se retuerce y gira, da vueltas y se mueve verticalmente en combinaciones. Los movimientos circulares del Baguazhang son diferentes del ataque en línea recta del
Xingyiquan, pero su movimiento rápido y el entrenamiento de la fuerza interna son los mismos,
aunque ambos son diferentes del Taijiquan y del Liu He Ba Fa. Si está interesado en estudiar más sobre el Baguazhang, consulte el libro Baguazhang—
Emei Baguazhang, disponible en el Centro de Publicaciones de la YMAA.

Baguazhang

El Baguazhang (la palma de los ocho trigramas), también conocido como Baguaquan

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aumentan la coordinación, la fuerza y el vigor del practicante.
El sistema incluye dos conjuntos de técnicas de palma, Yin y Yang. El nivel más alto
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no solo se mueve en círculo alrededor de un centro imaginario, sino que también gira, se retuerce y gira, da vueltas y se mueve verticalmente en combinaciones. Los movimientos circulares del Baguazhang son diferentes del ataque en línea recta del
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aunque ambos son diferentes del Taijiquan y del Liu He Ba Fa. Si está interesado en estudiar más sobre el Baguazhang, consulte el libro Baguazhang—
Emei Baguazhang, disponible en el Centro de Publicaciones de la YMAA.

Baguazhang

Baguazhang (the palm of the eight trigrams), also known as Baguaquan (the fist of the eight trigrams), has a short history. It was created in Beijing
by Dong, Hai-Chuan ( )(figures 1-6 and 1-7), a native of Wen An district, in
Hebei province ( ), sometime between 1866 and 1880 AD. According to several historical records, Dong learned his martial arts on Jiu Hua Mountain
( ) in Bi, Cheng-Xia ( ). The style is a combination of the best characteristics of Shaolin (Buddhist) and Wudang (Taoist) martial arts. Baguazhang
emphasizes the application of palm techniques and circular movements. It highlights
the stability and consolidation of postures and the flexibility of the

waist, which is complemented by the speed of the arms and palms. When practicing it, the devotee's mind controls the waist, and the waist controls the
movement of the body in coordination with a circular walk around an imaginary central point. The movements of the three levels (low, medium, and high)
increase the practitioner's coordination, strength, and vigor.
The system includes two sets of palm techniques, Yin and Yang. The highest level
of Baguazhang practice is called the Dragon Form. In this form, the student
not only moves in a circle around an imaginary center, but also twists, turns, spins, and moves vertically in combinations. The circular movements of Baguazhang are different from the straight-line attack of Xingyiquan, but their rapid movement and internal strength training are the same,
although both are different from Taijiquan and Liu He Ba Fa. If you are interested in studying more about Baguazhang, see the book Baguazhang—Emei Baguazhang, available from the YMAA Publications Center.

Xingyiquan

Xingyiquan ( ) (also spelled as Hsing Yi Chuan) consists of a set of fast punching movements. There are five basic punches based on the five basic motions: splitting (Pi,), drilling (Zuan,), expanding (Beng,), exploding
(Pao,), crossing (Heng,). They are performed with the muscles first relaxed
and then tensed, and the practitioner usually steps in a straight line while striking. In Chinese, Xing ( ) means “shape” and Yi ( ) means “mind,” so Xingyi
means “using the mind to determine the form.” Marshal Yue Fei
( ) (1103-1141 A.D.) is popularly credited with creating Xingyiquan, although
there is no documentary evidence to support the claim. It was not until the end
of the Ming dynasty (1644 A.D.,) that the documented history of Xingyiquan
began. A martial artist named Ji, Long-Feng ( ) of Shanxi province ( ) claimed to have obtained a book, Quan Jing ( ) or Fist Fighting Classic, written by Yue Fei when he visited a hermit on Zhong Nan Mountain ( ). The
book describes martial techniques imitating the Dragon ( ), Tiger ( ), Monkey
( ), Horse ( ), Water Lizard ( ), Chicken ( ), Harrier ( ), Swallow ( ), Snake ( ), Chinese Ostrich ( ), Eagle and Bear ( ). After studying this book, Ji used his knowledge to develop the art and make a more complete style.
In the three hundred years since then, other styles of Xingyiquan have been

developed and practiced. Xingyiquan masters were frequently employed as caravan guards beginning in the 19th century.
Today there are at least ten sequences of Xingyiquan popularly practiced: Wu Xing Quan ( ), Shi Da Xing ( ), Shi Er Xing ( ), Ba Shi ( ), Za Shi Chui ( ), Shi Er Heng Chui ( ), Chu Ru Dong ( ), An Shen Pao ( ), Jiao Shan Pao ( ), and Wu Hua Pao ( ).
Xingyiquan is practiced at a fast speed, although with the muscles first relaxed and then tensed, and power is developed and concentrated in the Dan Tian ( ). If you are interested in studying more about Xingyiquan, please refer to the book Hsing Yi Chuan, available from YMAA Publication Center.

Xingyiquan

El Xingyiquan ( ) (también escrito como Hsing Yi Chuan) consiste en una serie de rápidos movimientos de puñetazos. Hay cinco puñetazos básicos basados en los cinco movimientos básicos : dividir (Pi,), perforar (Zuan,), expandir (Beng,), explotar (Pao,), cruzar (Heng,). Se realizan relajando primero los músculos y luego tensándolos, y el practicante suele dar un paso en línea recta mientras golpea. En chino, Xing ( ) significa «forma» e Yi ( ) significa «mente», por lo que Xingyi significa «usar la mente para determinar la forma». Al mariscal Yue Fei ( ) (1103-1141 d. C.) es popularmente acreditado como el creador del Xingyiquan, aunque no hay pruebas documentales que respalden esta afirmación. No fue hasta el final de la dinastía Ming (1644 d. C.,) cuando comenzó la historia documentada del Xingyiquan.
Un artista marcial llamado Ji, Long-Feng ( ) de la provincia de Shanxi ( ), afirmó haber obtenido un libro, Quan Jing ( ) o Clásico de la lucha con puños, escrito por Yue Fei cuando visitó a un ermitaño en la montaña Zhong Nan ( ). El libro describe técnicas marciales que imitan al dragón ( ), al tigre ( ), al mono ( ), al caballo ( ), al lagarto de agua ( ), al pollo ( ), al aguilucho ( ), a la golondrina ( ), serpiente ( ), avestruz china ( ), águila y oso ( ). Después de estudiar este libro, Ji utilizó sus conocimientos para desarrollar el arte y crear un estilo más completo.
En los trescientos años transcurridos desde entonces, se han desarrollado y practicado otros estilos de Xingyiquan.
A partir del siglo XIX, los maestros de Xingyiquan fueron contratados con frecuencia como guardias de caravanas.
Hoy en día hay al menos diez secuencias de Xingyiquan que se practican popularmente:
Wu Xing Quan ( ), Shi Da Xing ( ), Shi Er Xing ( ), Ba Shi ( ), Za Shi Chui ( ), Shi Er Heng Chui ( ), Chu Ru Dong

( ), An Shen Pao ( ), Jiao Shan Pao ( ) y Wu Hua Pao ( ).
El Xingyiquan se practica a gran velocidad, aunque primero se relajan los músculos y luego se tensan, y la fuerza se desarrolla y se concentra en el Dan Tian ( ). Si está interesado en estudiar más sobre el Xingyiquan, consulte el libro Hsing Yi Chuan, disponible en el Centro de Publicaciones de la YMAA.

Liu He Ba Fa

According to tradition, Liu He Ba Fa ( ) was created during the Song dynasty (960-1280 A.D.,) by Chen Bo ( ), a hermit living on Hua Shan (Mount Hua,). It combines the strategy and techniques of Taijiquan, Xingyiquan, and Baguazhang. The training contains the soft within the hard and the hard within the soft. Its strategy employs straight line forward and backward movements as well as circular movements. It utilizes all three fighting ranges (short, middle, and long), but does not emphasize high kicking techniques. It is normally taught to those who have already learned the three previous styles, because they are more likely to understand the essence of the three and mix and apply the techniques skillfully and effectively. Liu He Ba Fa uses Liu He (The Six Combinations,) as its theory and Ba Fa (The Eight Methods,) as its practice. The Six Combinations are:
1. The body combines and coordinates with the mind.
2. The mind combines and coordinates with the idea.
3. The idea combines and coordinates with the Qi (inner energy,)
4. The Qi (inner energy,) combines and coordinates with the spirit (Shen,).
5. The spirit combines and coordinates with the movements.
6. The movements combine and coordinate with the universe.

These Six Combinations are achieved by means of The Eight Methods:
1. Qi (Breath,): Controlling the breath through concentration.
2. Gu (Bone,): Mustering force within the bones.
3. Xing (Shape,): Imitating the various forms and postures.
4. Sui (Following,): Fluidly combining with the opponent’s moves.
5. Ti (Lift,): Feeling that one is suspended by the top of the head.
6. Huan (Return,): Balancing motion and posture.
7. Le (Reserve,): Maintaining peace and calmness of mind.
8. Fu (Conceal,): Refraining from exposing one’s intentions prematurely

Liu He Ba Fa

Según la tradición, el Liu He Ba Fa ( ) fue creado durante la dinastía Song
(960-1280 d. C.,) por Chen Bo ( ), un ermitaño que vivía en Hua Shan (monte Hua,). Combina la estrategia y las técnicas del Taijiquan, el Xingyiquan y el Baguazhang. El entrenamiento contiene lo suave dentro de lo duro y
lo duro dentro de lo suave. Su estrategia emplea movimientos rectilíneos hacia adelante y hacia atrás, así como movimientos circulares. Utiliza los tres rangos de combate
(corto, medio y largo), pero no hace hincapié en las técnicas de patadas altas. Normalmente se enseña a aquellos que ya han aprendido los tres estilos anteriores, ya que son más propensos a comprender la esencia de los
tres y a mezclar y aplicar las técnicas con habilidad y eficacia. Liu He Ba Fa
utiliza Liu He (Las Seis Combinaciones) como teoría y Ba Fa (Los Ocho Métodos) como práctica. Las Seis Combinaciones son:
1. El cuerpo se combina y coordina con la mente.
2. La mente se combina y coordina con la idea.
3. La idea se combina y coordina con el Qi (energía interna).
4. El Qi (energía interna) se combina y coordina con el espíritu (Shen).
5. El espíritu se combina y coordina con los movimientos.
6. Los movimientos se combinan y coordinan con el universo.

Estas Seis combinaciones se logran mediante los Ocho métodos:
1. Qi (respiración): controlar la respiración a través de la concentración.
2. Gu (hueso): reunir la fuerza dentro de los huesos.
3. Xing (forma): imitar las diversas formas y posturas.
4. Sui (seguir): combinar con fluidez los movimientos del oponente.
5. Ti (elevar): sentir que uno está suspendido por la parte superior de la cabeza.
6. Huan (retorno): equilibrar el movimiento y la postura.
7. Le (reserva): mantener la paz y la calma mental.
8. Fu (ocultar): abstenerse de revelar las intenciones prematuramente.

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[Figure 1-4. Wu, Jian-Quan]
[Figura 1-4. Wu, Jian-Quan]

[Figure 1-5. Yang, Chen-Fu]
[Figura 1-5. Yang, Chen-Fu]

[Figure 1-6. Dong, Hai-Chuan]
[Figura 1-6. Dong, Hai-Chuan]

[Figure 1-7. Tomb of Dong, Hai-Chuan in Beijing (rebuilt in 1981)]
[Figura 1-7. Tumba de Dong, Hai-Chuan en Pekín (reconstruida en 1981)]

Chapter 2

Capítulo 2

Wai Dan Qigong
(External Elixir)

Wai Dan Qigong
(Elixir externo)

2-1. Introduction

Wai Dan (pronounced “Why Dan,”) is the practice of increasing Qi circulation by stimulating one area of the body until a large energy potential builds up and flows through the Qi channel system. In Chinese, the term Wai Dan also signifies the alchemical elixir of life (also called Jin Dan,), and it is probable that our use of the term derives from the alchemical usage. Most Chinese alchemical texts are products of the Daoists, who were a significant force in the development of Qigong, so it seems appropriate to call these Qigong training techniques that promote health, strength, and longevity by the Daoist name.
In this chapter, the principles of Wai Dan Qigong ( ) practice will be explained first. Then the most famous Shaolin Wai Dan training method, Da Mo’s Yi Jin Jing ( ) will be introduced. Next, a number of other sets of Wai Dan training will be demonstrated, including the standing set of the well known Eight Pieces of Brocade (Ba Duan Jin,). You should try all the exercises presented, then adopt a training schedule suited to your own needs. For example, you can pick one set and practice it every day for several months or even years, or do a different set every day. Your needs will change as you develop, so maintain a flexible attitude toward the training.

2-1. Introducción

Wai Dan (pronunciado «Why Dan») es la práctica de aumentar la circulación del Qi estimulando una zona del cuerpo hasta que se acumula un gran potencial energético que fluye a través del sistema de canales de Qi. En chino, el término Wai Dan también significa el elixir alquímico de la vida (también llamado Jin Dan,), y es probable que nuestro uso del término derive del uso alquímico. La mayoría de los textos alquímicos chinos son productos de los taoístas, que fueron una fuerza significativa en el desarrollo del Qigong, por lo que parece apropiado llamar a estas técnicas de entrenamiento de Qigong que promueven la salud, la fuerza y la longevidad por el nombre taoísta.

En este capítulo, se explicarán primero los principios de la práctica del Wai Dan Qigong ( ).

A continuación, se presentará el método de entrenamiento Shaolin Wai Dan más famoso, el Yi Jin Jing ( ) de Da Mo. A continuación, se demostrarán otras series de entrenamiento Wai Dan, incluida la serie de pie de las conocidas Ocho piezas de brocado (Ba Duan Jin,). Debe probar todos los ejercicios presentados y luego adoptar un programa de entrenamiento que se adapte a sus propias necesidades. Por ejemplo, puede elegir una serie y practicarla todos los días durante varios meses o incluso años, o hacer una serie diferente cada día. Sus necesidades cambiarán a medida que evolucione, así que mantenga una actitud flexible hacia el entrenamiento.

2-2. Principles of Wai Dan Qigong

2-2. Principios del Wai Dan Qigong

There are two types of Wai Dan exercise, moving and still. In moving Wai Dan, a specific muscle or part of the body is repeatedly tensed and relaxed as you concentrate on that muscle. Use as little tension as possible because great tension will constrict the Qi channels and prevent the flow of energy. Some practitioners do not tense their muscles at all, but merely imagine tensing them. Others tense them just enough to aid concentration. When you exercise a part

of the body in this way for several minutes, the Qi accumulates in that area,
which usually results in a local feeling of warmth. Both energy and blood are
collected in this high potential area. When the muscles relax, the highly charged
Qi and blood will spread to nearby areas with a lower energy state and so increase the Qi circulation.

Hay dos tipos de ejercicios Wai Dan: en movimiento y estáticos. En el Wai Dan en movimiento,
se tensa y relaja repetidamente un músculo o parte específica del cuerpo mientras
te concentras en ese músculo. Utiliza la menor tensión posible, ya que una gran
tensión constreñirá los canales de Qi e impedirá el flujo de energía. Algunos
practicantes no tensan los músculos en absoluto, sino que simplemente imaginan que los tensan.
Otros los tensan lo justo para ayudar a la concentración. Cuando se ejercita una parte
del cuerpo de esta manera durante varios minutos, el Qi se acumula en esa zona,
lo que suele provocar una sensación local de calor. Tanto la energía como la sangre se
acumulan en esta zona de alto potencial. Cuando los músculos se relajan, el Qi y la sangre altamente cargados
se extenderán a las zonas cercanas con un estado energético más bajo, aumentando así
la circulación del Qi.

According to acupuncture theory, the Qi channels are connected to the internal
organs. If Qi is circulating smoothly, then the organs will function normally. If an
organ is not functioning normally, then increasing the Qi flow in the corresponding
channel will help to restore its normal function.
In moving Wai Dan exercises, the mind concentrates on the breath and at the same time imagines guiding energy to a specific area. As was mentioned earlier, the Qi channel system and the brain are closely related, so that when you
concentrate, you can control the circulation of Qi more efficiently. This in turn
results in the muscles being able to exert maximum power. This is what is known as Wai Dan internal power. For example, in order to guide the Qi you
have generated to the center of your palm, imagine an obstacle in front of your

palm and try to push it away without tensing any muscles. The better you imagine, the stronger the Qi flow will be. Frequently, when an object seems too heavy to move, and you have tried in vain to push it, if you relax, calm down, and imagine pushing the object, you will find the object will now move. Therefore, in practicing the moving Wai Dan exercises, you should be calm, relaxed and natural. The muscles should never be strongly tensed, because this tension will narrow the Qi channels. Concentrate on breathing with the Dan Tian (Elixir Field,) and on guiding the Qi.

There is a disadvantage to Wai Dan moving exercises. Because of the repeated tensing and relaxing of the muscles during training, the muscle itself will be built up, as in weight lifting, and can become overdeveloped. This over development will slow you down, and at the same time will constrict the channels. When these overdeveloped muscles are not regularly exercised, they accumulate fat, which will further narrow the channels, and the Qi and blood will become stagnant. Common symptoms of this phenomenon are high blood pressure, local nerve pain, and poor muscle control. In the Chinese martial arts this is called San Gong ( ) or Energy Dispersion. As long as you avoid overdeveloping your muscles, San Gong will not happen.

In still Wai Dan, specific muscle groups are also stressed, but they are not tensed. For example, in one type of still Wai Dan practice you extend both arms level in front of your body and hold the posture. After several minutes the nerves in the arms and shoulder areas become excited, and reach a higher energy state. When you drop your arms and relax, the generated Qi will circulate to areas of lower potential, much like an electric battery circulates electricity when a circuit is made. In still Wai Dan, there is no danger of over development because the muscle is not being exercised as it is in moving Wai Dan, so consequently there is no risk of San Gong. Although the muscle is not built up in still Wai Dan training, its endurance is increased.

Según la teoría de la acupuntura, los canales de Qi están conectados con los órganos internos. Si el Qi circula sin problemas, los órganos funcionarán con normalidad. Si un órgano no funciona correctamente, aumentar el flujo de Qi en el canal correspondiente

ayudará a restablecer su función normal.
En los ejercicios de Wai Dan en movimiento, la mente se concentra en la respiración y, al
mismo tiempo, imagina que guía la energía hacia una zona específica. Como se ha mencionado anteriormente, el sistema de canales de Qi y el cerebro están estrechamente relacionados, de modo que cuando te
concentras, puedes controlar la circulación del Qi de forma más eficiente. Esto, a su vez,
da como resultado que los músculos puedan ejercer la máxima potencia. Esto es lo que se
conoce como poder interno Wai Dan. Por ejemplo, para guiar el Qi que has generado hacia el centro de la palma de la mano, imagina un obstáculo delante de la
palma e intenta empujarlo sin tensar ningún músculo. Cuanto mejor lo imagines, más fuerte será el flujo de Qi. A menudo, cuando un objeto parece demasiado
pesado para moverlo y has intentado empujarlo en vano, si te relajas, te calmas
e imaginas que empujas el objeto, verás que ahora se mueve.
Por lo tanto, al practicar los ejercicios de movimiento Wai Dan, debes estar tranquilo,
relajado y natural. Los músculos nunca deben estar muy tensos, porque esta
tensión estrechará los canales de Qi. Concéntrate en respirar con el Dan Tian (campo del elixir) y en guiar el Qi.
Los ejercicios de movimiento Wai Dan tienen una desventaja. Debido a la tensión y relajación repetidas de los músculos durante el entrenamiento, el músculo en sí se
desarrollará, como en el levantamiento de pesas, y puede llegar a desarrollarse en exceso. Este desarrollo excesivo te ralentizará y, al mismo tiempo, constreñirá los canales. Cuando
estos músculos sobredesarrollados no se ejercitan regularmente, acumulan grasa,
lo que estrechará aún más los canales, y el Qi y la sangre se estancarán.
Los síntomas comunes de este fenómeno son hipertensión arterial,
dolor nervioso local y control muscular deficiente. En las artes marciales chinas esto se llama
San Gong ( ) o dispersión de energía. Mientras evites el sobredesarrollo de tus músculos, no se producirá el San Gong.
En el Wai Dan estático, también se tensan grupos musculares específicos, pero no se
contraen. Por ejemplo, en un tipo de práctica de Wai Dan estático, se extienden ambos brazos
a la altura del cuerpo y se mantiene la postura. Después de varios minutos, los
nervios de los brazos y los hombros se excitan y alcanzan un estado de energía más alto. Cuando bajas los brazos y te relajas, el Qi generado circulará hacia
las áreas de menor potencial, de forma muy similar a como una batería eléctrica hace circular la electricidad
cuando se cierra el circuito. En el Wai Dan estático, no hay peligro de sobredesarrollo

porque los músculos no se ejercitan como en el Wai Dan en movimiento, por lo que no hay riesgo de San Gong. Aunque los músculos no se desarrollan en el entrenamiento de Wai Dan estático,
su resistencia aumenta.

If you practice Wai Dan and also have training in Nei Dan (internal elixir,), you can accumulate Qi in the Dan Tian with breathing and concentration, and guide this energy to the area being stressed to enhance the Qi circulation. In this case the method is a mixture of Wai Dan and Nei Dan. This kind of training is commonly used in the practice of Taijiquan.

Si practicas Wai Dan y también tienes entrenamiento en Nei Dan (elixir interno),
puedes acumular Qi en el Dan Tian con la respiración y la concentración, y guiar esta energía hacia la zona que está sometida a estrés para mejorar la circulación del Qi. En este caso, el método es una mezcla de Wai Dan y Nei Dan. Este tipo de entrenamiento se utiliza comúnmente en la práctica del Taijiquan.

2-3. Da Mo’s Yi Jin Jing Exercises

2-3. Ejercicios Yi Jin Jing de Da Mo

Da Mo (Figure 2-l), whose last name was Chadili ( ), and who was also known as Bodhidarma, was a prince of a small tribe in southern India. From the fragments of historical records that exist it is believed he was born about 483 A.D. At that time India was considered a spiritual center by the Chinese, since it was the source of Buddhism, which was becoming very influential in China. Many of the Chinese emperors either sent priests to India to study

Buddhism and bring back scriptures, or else they invited Indian priests to come to China to preach. Da Mo was an invited priest.

He is considered by many to have been a bodhisattva, or an enlightened being who had renounced nirvana in order to save others. Briefly, Buddhism is a major religion based on the belief that Gautama, the Buddha, achieved nirvana, or perfect bliss and freedom from the cycle of birth and death, and taught how to achieve this state.

Buddhists are divided into three principal groups practicing different versions of the Buddha's teaching, which are called the "Three Conveyances or San Sheng ( ). The first of these is Mahayana or Da Sheng ( ), the Great Vehicle, which includes Tibetan Buddhism and Chan ( ) or Zen ( ) Buddhism, which is very well known to the West. The second is Praktika or Zhong Sheng ( ), the Middle Way, which is the Buddhism of action, and is mostly practiced by wandering preachers. The third is Hinayana or Xiao Sheng ( ), the Lesser Conveyance, which is generally practiced by ascetic monks and aims for the personal achievement of enlightenment.

Da Mo was of the Mahayana school and came to China in 526 or 527 A.D. during the reign of Emperor Liang Wu of the Liang dynasty ( ). He went first to the Guang Xiao Temple in Canton ( ). The governor of Canton, Xiao Ang ( ) recommended Da Mo to the emperor, who invited Da Mo to visit. The emperor, however, did not like Da Mo's Buddhist theory, and so Da Mo traveled to the Shaolin Temple ( )(Figure 2-2) in Henan province ( ) where he spent the rest of his life.

The Shaolin Temple was built around 400 A.D. on the Shao Shi ( ) peak of Song Mountain ( ) in Deng Feng Xian ( ), Henan province ( ), by order of Emperor Wei ( ). It was built for a Buddhist named Batuo ( ) for the purpose of preaching and worship. In the beginning no martial arts training was done by the monks.

When Da Mo arrived at the temple, he saw that the monks were generally in poor physical condition because of their lack of exercise. He was so distressed by the situation that he retired to meditate on the problem, and stayed in retirement for nine years (Figure 2-3). During that time he wrote two books—the Yi Jin Jing (Muscle/Tendon Changing Classic,) and Xi Sui Jing (Marrow/Brain Washing Classic,). After he came out of retirement, Da Mo continued to live in the Shaolin Temple until his death in 540 A.D. at the age of fifty-seven.

Lu You ( ), a poet of the Southern Song dynasty (1127-1280 A.D.,), wrote a poem describing Da Mo's personal philosophy:

Da Mo (Figura 2-1), cuyo apellido era Chadili ( ) y que también era conocido como Bodhidarma, era un príncipe de una pequeña tribu del sur

de la India. A partir de los fragmentos de registros históricos que existen, se cree que nació alrededor del año 483 d. C. En aquella época la India era considerada un centro espiritual por los chinos, ya que era la cuna del budismo, que estaba adquiriendo gran influencia en China. Muchos de los emperadores chinos enviaban sacerdotes a la India para estudiar el budismo y traer de vuelta las escrituras, o bien invitaban a sacerdotes indios a venir a China a predicar. Da Mo fue un sacerdote invitado. Muchos lo consideran un bodhisattva, o un ser iluminado que había renunciado al nirvana para salvar a los demás. En resumen, el budismo es una religión importante basada en la creencia de que Gautama, el Buda, alcanzó el nirvana, o la felicidad perfecta y la liberación del ciclo del nacimiento y la muerte, y enseñó cómo alcanzar este estado.

Los budistas se dividen en tres grupos principales que practican diferentes versiones de las enseñanzas de Buda, llamadas las «Tres Transmisiones» o San Sheng ( ). La primera de ellas es Mahayana o Da Sheng ( ), el Gran Vehículo, que incluye el budismo tibetano y el Chan ( ) o Zen ( ), muy conocido en Occidente. El segundo es el Praktika o Zhong Sheng ( ), el Camino Medio, que es el budismo de la acción, y es practicado principalmente por predicadores errantes. El tercero es el Hinayana o Xiao Sheng ( ), el Transporte Menor, que es generalmente practicado por monjes ascéticos y tiene como objetivo el logro personal de la iluminación.

Da Mo pertenecía a la escuela Mahayana y llegó a China en el año 526 o 527 d. C., durante el reinado del emperador Liang Wu de la dinastía Liang ( ). Primero se dirigió al templo Guang Xiao en Cantón ( ). El gobernador de Cantón, Xiao Ang ( ), recomendó a Da Mo al emperador, quien lo invitó a visitarlo. Sin embargo, al emperador no le gustó la teoría budista de Da Mo, por lo que este se trasladó al templo Shaolin ( )(Figura 2-2) en la provincia de Henan ( ), donde pasó el resto de su vida.

El templo Shaolin fue construido alrededor del año 400 d. C. en el pico Shao Shi ( ) de la montaña Song ( ) en Deng Feng Xian ( ), provincia de Henan ( ), por orden del emperador Wei ( ). Fue construido para un budista llamado Batuo ( ) con el propósito de predicar y rendir culto. Al principio, los monjes no practicaban artes marciales.

Cuando Da Mo llegó al templo, vio que los monjes se encontraban en mal estado físico debido a la falta de ejercicio. Estaba tan angustiado por la situación que se retiró a meditar sobre el problema y permaneció retirado durante nueve años (Figura 2-3). Durante ese tiempo escribió dos libros: el Yi

Jin Jing (Clásico del cambio de músculos y tendones) y Xi Sui Jing (Clásico del lavado de médula y cerebro).
Tras salir de su retiro, Da Mo continuó viviendo en el templo Shaolin hasta su muerte en el año 540 d. C., a la edad de cincuenta y siete años.
Lu You ( ), poeta de la dinastía Song del Sur (1127-1280 d. C.,), escribió un poema en el que describía la filosofía personal de Da Mo:

Feeling not disgusted by corruption and evil,
Nor eager grasping after desire and gain,
Sacrificing not wisdom for the company of fools,
Nor abandoning wonder to preserve the truth,
Reaching the great Dao without excessiveness,
Attaining the Buddha heart without vindictiveness,
Keeping not to the path of mere normal holiness,
Transcendent of its own creation.

Sin sentir repugnancia por la corrupción y el mal,
Sin ansiar con avidez el deseo y la ganancia,
Sin sacrificar la sabiduría por la compañía de los necios,
Sin abandonar el asombro para preservar la verdad,
Alcanzando el gran Dao sin excesos,
Alcanzando el corazón de Buda sin rencor,
Sin seguir el camino de la mera santidad normal,
Trascendiendo su propia creación.

For more than fourteen hundred years, the monks of the Shaolin Temple have trained using the Da Mo Wai Dan exercises. These exercises used to be secret, and only in the twentieth century have they become popularly known and used by the Chinese people. These exercises are easy and their benefits are experienced in a short time. The Shaolin monks practice these exercises not just to circulate Qi and improve their health, but also to build their internal power by concentrating Qi to affect the appropriate muscles. Because these exercises are moving Wai Dan, there is the risk of San Gong or Energy Dispersion, as mentioned earlier. To avoid San Gong, the monks also practice Nei Dan meditation to keep their Qi channels clear after they stop practicing the Da Mo exercises.
When practicing the Da Mo exercises, find a place with clean air, stand facing the east with your back relaxed and naturally straight, and your feet shoulder-width apart and parallel. Facing the east takes advantage

of the earth’s rotation and the energy flow from the sun. Keeping the legs apart will relax the legs
and thighs during practice. Keep your mouth closed and touch your palate with
the tip of the tongue without strain. In Chinese meditation this touch is called
Da Qiao ( ) or Building the Bridge because it connects the Yin and Yang circulation (a detailed explanation of this will follow in chapter 3). Saliva will accumulate in your mouth, swallow it to keep your throat from getting dry.

Durante más de mil cuatrocientos años, los monjes del templo Shaolin se han entrenado utilizando los ejercicios Da Mo Wai Dan. Estos ejercicios solían ser
secretos, y solo en el siglo XX se han popularizado
y son utilizados por el pueblo chino. Estos ejercicios son fáciles y sus beneficios se
notan en poco tiempo. Los monjes Shaolin practican estos ejercicios no solo para hacer circular el Qi y mejorar su salud, sino también para desarrollar su poder interno
concentrando el Qi para afectar a los músculos adecuados. Debido a que estos
ejercicios son Wai Dan en movimiento, existe el riesgo de San Gong o dispersión de energía,
como se mencionó anteriormente. Para evitar el San Gong, los monjes también practican
la meditación Nei Dan para mantener sus canales de Qi despejados después de dejar de practicar los
ejercicios Da Mo.
Cuando practiques los ejercicios Da Mo, busca un lugar con aire limpio, ponte de pie mirando hacia el este con la espalda relajada y naturalmente recta, y los pies separados a la anchura de los hombros y paralelos. Mirar hacia el este aprovecha la rotación de la Tierra y el flujo de energía del sol. Mantener las piernas separadas relajará las piernas y los muslos durante la práctica. Mantenga la boca cerrada y toque el paladar con
la punta de la lengua sin forzar. En la meditación china, este contacto se denomina
Da Qiao ( ) o «construir el puente», ya que conecta la circulación del yin y el yang (en el capítulo 3 se ofrece una explicación detallada al respecto). Se acumulará saliva en la boca, tráguela para evitar que se le seque la garganta.

The key to successful practice of this exercise is concentrating on the area
being exercised, and concentrating on your breath. Without this concentration,
the original goal of Qi circulation will be lost and the exercise will be in vain.

There are several circumstances when practice should be avoided. Do not practice when you are very hungry or too full. If you are very hungry it interferes with proper concentration. If you have eaten, wait at least thirty minutes,
and preferably one hour before practicing so that the Qi is not so concentrated
in the digestive system. Avoid practicing one day before or after having sex. Do
not practice when you are so tired that your attention wanders uncontrollably.
Do not practice after drinking alcohol. And finally, do not practice when you are
very worried, for it will be too difficult to concentrate.
The forms should be done continuously, one after the other, in order to conserve the energy you build up. For example, the first form will build up the energy at the wrist. The second form will transfer the energy already built up at the
wrist to the fingers and palms while continuing to build up energy. The third
form will transfer the energy from the palms and wrists to the arms, and so
forth.
Repeat each form fifty times. A repetition consists of inhaling while relaxing
the muscle or limb and then exhaling while imagining that you are tightening
the muscle and imagining energy flowing to that area. The muscles may be slightly tensed. The arms should not be fully extended in these forms. After fifty
repetitions, begin the next form in the sequence without stopping.
Beginners may find it hard to complete more than five forms if they do fifty
repetitions of each form. Do not be concerned. Five forms is a good number to
practice because this means a practice session will take approximately fifteen
to twenty minutes. Alternatively, you can practice all twelve forms and do fewer
repetitions of each. For example, twenty repetitions of each form of the complete Da Mo set would take approximately twenty minutes. If you practice once
or twice a day, you should be able to complete the entire form in six months. If
you continue this training for three years, you can build a tremendous amount
of power and energy. These exercises will increase the nerve and muscle efficiency so they can be used to their maximum in martial arts. If you are practicing for health purposes only, five forms daily is sufficient.

La clave para practicar con éxito este ejercicio es concentrarse en la zona

que se está ejercitando y en la respiración. Sin esta concentración, se perderá el objetivo original de la circulación del Qi y el ejercicio será en vano.

Hay varias circunstancias en las que se debe evitar practicar. No practique cuando tenga mucha hambre o esté demasiado lleno. Si tiene mucha hambre, esto interferirá con la concentración adecuada. Si ha comido, espere al menos treinta minutos, y preferiblemente una hora antes de practicar, para que el Qi no se concentre tanto en el sistema digestivo. Evite practicar un día antes o después de tener relaciones sexuales. No practique cuando esté tan cansado que su atención se disperse de forma incontrolable.

No practique después de beber alcohol. Y, por último, no practique cuando esté muy preocupado, ya que le resultará muy difícil concentrarse.

Las formas deben realizarse de forma continua, una tras otra, para conservar la energía que se acumula. Por ejemplo, la primera forma acumulará energía en la muñeca. La segunda forma transferirá la energía ya acumulada en la muñeca a los dedos y las palmas de las manos, mientras se sigue acumulando energía. La tercera forma transferirá la energía de las palmas de las manos y las muñecas a los brazos, y así sucesivamente.

Repita cada forma cincuenta veces. Una repetición consiste en inhalar mientras se relaja el músculo o la extremidad y luego exhalar mientras imagina que está tensando el músculo e imaginando que la energía fluye hacia esa zona. Los músculos pueden estar ligeramente tensos. Los brazos no deben estar completamente extendidos en estas formas. Después de cincuenta repeticiones, comience la siguiente forma de la secuencia sin detenerse.

A los principiantes les puede resultar difícil completar más de cinco formas si hacen cincuenta repeticiones de cada una. No se preocupe. Cinco formas es un buen número para practicar, ya que esto significa que una sesión de práctica durará aproximadamente entre quince y veinte minutos. Alternativamente, puede practicar las doce formas y hacer menos repeticiones de cada una. Por ejemplo, veinte repeticiones de cada forma del conjunto completo de Da Mo le llevarían aproximadamente veinte minutos. Si practicas una o dos veces al día, deberías ser capaz de completar toda la forma en seis meses. Si continúas este entrenamiento durante tres años, podrás desarrollar una enorme cantidad de fuerza y energía. Estos ejercicios aumentarán la eficiencia de los nervios y los músculos, de modo que podrán utilizarse al máximo en las artes marciales. Si practicas solo por motivos de salud, cinco formas al día son suficientes.

[Figure 2-1. Da Mo]
[Figura 2-1. Da Mo]

[Figure 2-2. Shaolin Temple]
[Figura 2-2. Templo Shaolin]

[Figure 2-3. (a) A stone monument at the place where Da Mo faced the wall in meditation. (b) A rock with Da Mo's image found at the place where he meditated.]
[Figura 2-3. (a) Monumento de piedra en el lugar donde Da Mo meditaba frente a la pared. (b) Roca con la imagen de Da Mo encontrada en el lugar donde meditaba.]

Da Mo Wai Dan

Wai Dan de Da Mo

Form 1 (Figure 2-4). Keep your hands beside your body with the palms open and facing down, fingertips pointing forward. Keep the elbows bent. Imagine
pushing the palms down and lifting your fingers backward when exhaling, and
relax them when inhaling. This form will build the Qi or energy at the wrist area,
and your palms and wrists should feel warm after fifty repetitions.

Forma 1 (Figura 2-4). Mantenga las manos junto al cuerpo con las palmas abiertas
y mirando hacia abajo, con las yemas de los dedos apuntando hacia adelante. Mantenga los codos flexionados. Imagine
que empuja las palmas hacia abajo y levanta los dedos hacia atrás al exhalar, y
relájelos al inhalar. Esta forma acumulará el Qi o energía en la zona de las muñecas,
y sus palmas y muñecas deberían sentirse calientes después de cincuenta repeticiones.

Form 2 (Figure 2-5). Without moving your arms, make fists with palms facing down and thumbs extended toward the body. Imagine tightening your fists
and pushing the thumbs backwards when exhaling, and then relax when inhaling. Keep your wrists bent to retain the energy built up in the first form.

Forma 2 (Figura 2-5). Sin mover los brazos, cierre los puños con las palmas hacia abajo y los pulgares extendidos hacia el cuerpo. Imagine que aprieta los puños
y empuja los pulgares hacia atrás al exhalar, y luego relájese al inhalar. Mantenga las muñecas dobladas para conservar la energía acumulada en la primera forma.

Form 3 (Figure 2-6). Again without moving your arms, turn the fists so that the palms face each other, and place the thumbs over the fingers, like a normal fist. Imagine tightening your fists when exhaling, and relax when inhaling. The muscles and nerves of the arms will be stimulated and energy will accumulate there.

Forma 3 (Figura 2-6). De nuevo, sin mover los brazos, gira los puños de modo que las palmas queden enfrentadas y coloca los pulgares sobre los dedos, como en un puño normal. Imagina que aprietas los puños al exhalar y los relajas al inhalar. Los músculos y nervios de los brazos se estimularán y la energía se acumulará allí.

Form 4 (Figure 2-7). Extend your arms straight forward at shoulder height, palms still facing each other. Making normal fists, imagine tightening when exhaling, and then relaxing when inhaling. This will build up energy in the shoulders and chest.

Forma 4 (Figura 2-7). Extiende los brazos hacia adelante a la altura de los hombros, con las palmas de las manos mirando una hacia la otra. Cierra los puños normalmente e imagina que los aprietas al exhalar y los relajas al inhalar. Esto acumulará energía en los hombros y el pecho.

Form 5 (Figure 2-8). Lift your arms straight up, palms facing each other, keeping the fists. Imagine tightening the fists when exhaling and relaxing when inhaling. This builds energy in the shoulders, neck and sides.

Forma 5 (Figura 2-8). Levanta los brazos hacia arriba, con las palmas enfrentadas y los puños cerrados. Imagina que aprietas los puños al exhalar y los relajas al inhalar. Esto genera energía en los hombros, el cuello y los costados.

Form 6 (Figure 2-9). Lower your arms so that the upper arms are parallel to the ground, the elbows are bent, and your fists are by your ears. The palms face

forward. Imagine tightening the fists when exhaling, and relaxing when inhaling.
This builds energy in the sides, chest, and upper arms.

Forma 6 (Figura 2-9). Baja los brazos de modo que los antebrazos queden paralelos al
suelo, los codos doblados y los puños junto a las orejas. Las palmas miran hacia
adelante. Imagina que aprietas los puños al exhalar y los relajas al inhalar.
Esto genera energía en los costados, el pecho y la parte superior de los brazos.

Form 7 (Figure 2-10). Extend the arms straight out to the sides with the palms
facing forward. Imagine tightening your fists when exhaling and relaxing them
when inhaling. This form will build energy in the shoulders, chest, and back.

Forma 7 (Figura 2-10). Extiende los brazos hacia los lados con las palmas mirando hacia adelante. Imagina que aprietas los puños al exhalar y los relajas
al inhalar. Esta forma generará energía en los hombros, el pecho y la espalda.

Form 8 (Figure 2-11). Hold your arms in front of your body at shoulder height with the palms facing in, and your elbows slightly bent to create a rounded effect with the arms. Imagine tightening the fists and guiding the accumulated energy through the arms to the fists when exhaling; relax when inhaling.

Forma 8 (Figura 2-11). Mantenga los brazos frente al cuerpo a la altura de los hombros,
 con las palmas hacia adentro y los codos ligeramente flexionados para crear un efecto redondeado con los brazos. Imagine que aprieta los puños y guía la energía acumulada a través de los brazos hacia los puños al exhalar; relájese al inhalar.

Form 9 (Figure 2-12). Pull your fists toward your body, bending the elbows. Keep your fists just in front of your face, with the palms facing out.
Imagine tightening your fists when exhaling, and then relax when inhaling.
This form is similar to Form 6, but the fists are closer together and forward,
so a different set of muscles is stressed. This form intensifies the flow of energy through the arms.

Forma 9 (Figura 2-12). Acerque los puños hacia el cuerpo, doblando los codos. Mantenga los puños justo delante de la cara, con las palmas hacia afuera.
Imagine que aprieta los puños al exhalar y luego relaja al inhalar. Esta forma es similar a la forma 6, pero los puños están más juntos y hacia adelante,
por lo que se ejercita un conjunto diferente de músculos. Esta forma intensifica el flujo de energía a través de los brazos.

Form 10 (Figure 2-l3). Lift your forearms vertically. Your palms face forward
and your upper arms are out to the sides and parallel with the floor. Imagine
tightening your fists when exhaling, and then relax when inhaling. This form will
circulate the energy built up in the shoulders.

Forma 10 (Figura 2-13). Levante los antebrazos verticalmente. Las palmas de las manos miran hacia adelante
y la parte superior de los brazos están hacia los lados y paralelos al piso. Imagine
apretar los puños al exhalar y luego relajar al inhalar. Esta forma hará circular la energía acumulada en los hombros.

Form 11 (Figure 2-l4). Keeping your elbows bent, lower your fists until they
are in front of the navel, palms down. Imagine tightening your fists, and guide
the energy to circulate in the arms when exhaling. Relax when inhaling. This is
the first recovery form.

Forma 11 (Figura 2-14). Manteniendo los codos flexionados, baja los puños hasta que
queden frente al ombligo, con las palmas hacia abajo. Imagina que aprietas los puños y guía
la energía para que circule por los brazos al exhalar. Relaja al inhalar. Esta es
la primera forma de recuperación.

Form 12 (Figure 2-l5). Hold your arms straight out in front of your body. Open your hands so that your palms face up. Imagine lifting up when exhaling,
and then relax when inhaling. This is the second recovery form.
After practicing, stand for a few minutes with your arms hanging loosely at

your sides. You can also lie down and relax completely. Breathe regularly, relax,
and feel the energy redistribute itself.

Forma 12 (Figura 2-15). Mantenga los brazos estirados frente al cuerpo. Abra las manos de modo que las palmas queden hacia arriba. Imagine que se eleva al exhalar
y luego se relaja al inhalar. Esta es la segunda forma de recuperación. Después de practicar, permanezca de pie durante unos minutos con los brazos colgando relajadamente a los lados.
También puede tumbarse y relajarse completamente. Respire con regularidad, relájese y sienta cómo la energía se redistribuye.

[Figure 2-4]
[Figure 2-5]
[Figure 2-6]
[Figure 2-7]
[Figure 2-8]
[Figure 2-9]
[Figure 2-10]
[Figure 2-11]
[Figure 2-12]
[Figure 2-13]

2-4. Other Popular Wai Dan Exercises

2-4. Otros ejercicios populares de Wai Dan

There are many other sets of Wai Dan exercises derived from Da Mo’s sequence. In this section the most common Wai Dan sets will be introduced.
These are the Open Palm Sequence, which moves power to the fingertips; Moving Forms for coordinating breathing with movement of the arms, legs, and
trunk; and Eight Pieces of Brocade, a set of simple exercises well known throughout China. In addition, a set of Still Forms that can be used to develop
stamina and flexibility are included.

Hay muchos otros conjuntos de ejercicios de Wai Dan derivados de la secuencia de Da Mo.
En esta sección se presentarán los conjuntos de Wai Dan más comunes. Se trata de la secuencia de palma abierta, que traslada la fuerza a las yemas de los dedos;
las formas en movimiento, para coordinar la respiración con el movimiento de los brazos, las piernas y
el tronco; y las ocho piezas de brocado, un conjunto de ejercicios sencillos muy conocidos
en toda China. Además, se incluye un conjunto de formas estáticas que pueden utilizarse para desarrollar
la resistencia y la flexibilidad.

Open Palm Sequence

Secuencia de palma abierta

The open palm forms train you to extend energy to the palms and fingertips.
In this set, keep your hands open. The thumbs and little fingers are pulled back
and tightened slightly so that energy is directed to the centers of the palms. To
understand how to do this, imagine holding a basketball or large balloon in both
hands without the thumbs or little fingers touching it.
This set of exercises has the same purpose as the Da Mo Wai Dan set, so the
same rules and principles should be followed. However, instead of tensing your
fists, the palms are tensed and the energy is continuously guided to the fingertips.

Las formas con las palmas abiertas te entrenan para extender la energía hacia las palmas y las yemas de los dedos.
En esta serie, mantén las manos abiertas. Los pulgares y los meñiques se retraen
y se tensan ligeramente para que la energía se dirija hacia el centro de las palmas. Para
entender cómo hacerlo, imagina que sostienes una pelota de baloncesto o un globo grande con ambas
manos sin que los pulgares ni los meñiques lo toquen.
Esta serie de ejercicios tiene el mismo propósito que la serie Da Mo Wai Dan, por lo que
se deben seguir las mismas reglas y principios. Sin embargo, en lugar de tensar los
puños, se tensan las palmas y la energía se guía continuamente hacia las yemas de los dedos.

Form 1 (Figure 2-16). Your palms face the floor while your fingers point out
to the sides. Imagine pushing down when exhaling, then relax when inhaling.

Forma 1 (Figura 2-16). Las palmas de las manos miran hacia el piso, mientras que los dedos apuntan hacia los lados.
Imagina que empujas hacia abajo al exhalar y luego te relajas al inhalar.

Form 2 (Figure 2-17). Your palms face your legs, fingers pointing down.

Imagine pushing in towards your body when exhaling, then relax when inhaling.

Forma 2 (Figura 2-17). Las palmas de las manos miran hacia las piernas, con los dedos apuntando hacia abajo.
Imagina que empujas hacia tu cuerpo al exhalar y luego te relajas al inhalar.

Form 3 (Figure 2-18). Extend your arms out to the sides, palms facing up. Imagine pushing up when exhaling, then relax when inhaling.

Forma 3 (Figura 2-18). Extienda los brazos hacia los lados, con las palmas hacia arriba.
Imagine que empuja hacia arriba al exhalar y luego se relaja al inhalar.

Form 4 (Figure 2-19). Bend your arms and place your hands in front of your
chest, palms facing each other, fingers pointing up. Imagine pushing your hands
toward each other when exhaling, then relax when inhaling.

Forma 4 (Figura 2-19). Doble los brazos y coloque las manos delante del pecho, con las palmas enfrentadas y los dedos apuntando hacia arriba.
Imagine que empuja las manos una hacia la otra al exhalar y luego relájese al inhalar.

Form 5 (Figure 2-20). Extend your arms out to the sides, palms facing out, fingers pointing up. Imagine pushing out when exhaling, then relax when inhaling.

Forma 5 (Figura 2-20). Extienda los brazos hacia los lados, con las palmas hacia afuera y los dedos apuntando hacia arriba. Imagine que empuja hacia afuera al exhalar y luego se relaja al inhalar.

Form 6 (Figure 2-21). Bend your arms and place your hands in front of your
chest again, this time with the palms touching. Imagine pushing in when exhaling, then relax when inhaling.

Forma 6 (Figura 2-21). Dobla los brazos y coloca las manos delante del pecho
de nuevo, esta vez con las palmas tocándose. Imagina que empujas hacia adentro al exhalar y luego te relajas al inhalar.

Form 7 (Figure 2-22). Extend your arms straight out in front of your body at
shoulder height, palms facing forward, fingers pointing up. Imagine
pushing forward when exhaling, then relax when inhaling.

Forma 7 (Figura 2-22). Extienda los brazos rectos delante del cuerpo a la altura de los hombros, con las palmas hacia delante y los dedos apuntando hacia arriba. Imagine que empuja hacia delante al exhalar y luego se relaja al inhalar.

Form 8 (Figure 2-23). Lift your arms straight up, palms facing up, fingers
pointing toward each other. Imagine pushing up when exhaling, then relax when
inhaling.

Forma 8 (Figura 2-23). Levante los brazos hacia arriba, con las palmas hacia arriba y los dedos apuntando uno hacia el otro.
Imagine que empuja hacia arriba al exhalar y luego se relaja al inhalar.

Form 9 (Figure 2-24). Lower your hands in front of your chest, elbows bent,
palms facing up, fingers pointing toward each other. Imagine lifting up when
exhaling, then relax when inhaling.

Forma 9 (Figura 2-24). Baja las manos frente al pecho, con los codos doblados,
las palmas hacia arriba y los dedos apuntando uno hacia otro. Imagina que levantas al
exhalar y luego te relajas al inhalar.

Form 10 (Figure 2-25). Extend your arms straight out in front of your body,
palms facing up, fingers pointing forward. Imagine pushing up when exhaling,
then relax when inhaling.

Forma 10 (Figura 2-25). Extienda los brazos rectos delante del cuerpo, con las palmas hacia arriba y los dedos apuntando hacia delante. Imagine que empuja hacia arriba al exhalar
y luego se relaja al inhalar.

Form 11 (Figure 2-26). Bring your hands in front of your chest, palms facing

down, fingers lined up and almost touching. Imagine pushing down when exhaling, then relax when inhaling.

Forma 11 (Figura 2-26). Coloca las manos delante del pecho, con las palmas hacia abajo
y los dedos alineados y casi tocándose. Imagina que empujas hacia abajo al exhalar y luego te relajas al inhalar.

Form 12 (Figure 2-27). Extend your arms out to the sides with the elbows bent, palms facing up and slightly inward. Imagine lifting upward and inward
when exhaling, and then relax when inhaling.
Just as with the Da Mo Wai Dan, after practicing stand for a few minutes with
your arms hanging loosely at your sides. You can also lie down and relax completely. Breathe regularly, relax, and feel the energy redistribute itself.

Forma 12 (Figura 2-27). Extienda los brazos hacia los lados con los codos doblados, las palmas hacia arriba y ligeramente hacia adentro. Imagine que levanta hacia arriba y hacia adentro
al exhalar, y luego relájese al inhalar.
Al igual que con el Da Mo Wai Dan, después de practicar, permanezca de pie durante unos minutos con
los brazos colgando relajadamente a los lados. También puede acostarse y relajarse completamente. Respire con regularidad, relájese y sienta cómo la energía se redistribuye.

[Figure 2-16]
[Figure 2-17]
[Figure 2-18]
[Figure 2-19]
[Figure 2-20]
[Figure 2-21]
[Figure 2-22]
[Figure 2-23]
[Figure 2-24]
[Figure 2-25]
[Figure 2-26]
[Figure 2-27]

Moving Forms

Formas en movimiento

The Moving Forms train large muscle coordination, develop the large muscles, and loosen the joints, particularly the back. These forms are a

new development in Qigong and were created because practitioners felt that the Yi Jin Jing forms emphasized the arms to the exclusion of the rest of the body. When practicing, repeat each form five to ten times.

Las formas en movimiento entrenan la coordinación de los músculos grandes, desarrollan los músculos grandes y relajan las articulaciones, especialmente la espalda. Estas formas son una novedad en el qigong y se crearon porque los practicantes consideraban que las formas de Yi Jin Jing hacían hincapié en los brazos, excluyendo al resto del cuerpo. Al practicarlas, repita cada forma entre cinco y diez veces.

Form 1 (Figures 2-28 and 2-29). Stand erect with your arms at your sides and your feet shoulder width apart. Bend forward and touch your fingertips to the floor. Keep your knees straight, if possible, then return to a standing posture. Exhale when bending forward, and inhale while straightening up.

Forma 1 (figuras 2-28 y 2-29). Póngase de pie con los brazos a los lados y los pies separados a la anchura de los hombros. Inclínese hacia delante y toque el suelo con las yemas de los dedos. Mantenga las rodillas rectas, si es posible, y luego vuelva a la postura de pie. Exhale al inclinarse hacia delante e inhale al enderezarse.

Form 2 (Figures 2-30 and 2-31). Stand up and hold your palms in front of your chest and facing each other. While exhaling, bring your hands together until they almost touch. When you inhale let the hands separate. As you bring your hands together, imagine energy flowing to the palms, completing a circuit.

Forma 2 (Figuras 2-30 y 2-31). Ponte de pie y mantén las palmas de las manos frente al pecho y enfrentadas entre sí. Mientras exhalas, junta las manos hasta que casi se toquen. Cuando inhales, separa las manos. A medida que juntas las manos, imagina que la energía fluye hacia las palmas, completando un circuito.

Form 3 (Figures 2-32 and 2-33). Exhale and push one palm straight up over your head while pushing down behind your back with the other palm. Relax and inhale while reversing the position of your hands.

Forma 3 (Figuras 2-32 y 2-33). Exhala y empuja una palma hacia arriba por encima de
tu cabeza mientras empujas hacia abajo detrás de tu espalda con la otra palma. Relaja e inhala mientras inviertes la posición de tus manos.

Form 4 (Figures 2-34 and 2-35). Clasp your hands behind your back. Expand your chest when inhaling and relax while exhaling.

Forma 4 (Figuras 2-34 y 2-35). Junta las manos detrás de la espalda. Expande
el pecho al inhalar y relaja al exhalar.

Form 5 (Figures 2-36 and 2-37). Stand with your arms hanging at your sides.
Rotate your shoulders together ten times in one direction, then ten times in the
other. Coordinate the movement with your breathing. It doesn't matter whether
you inhale as the shoulders are moving forward or backward, as long as you are
consistent.

Forma 5 (Figuras 2-36 y 2-37). Póngase de pie con los brazos colgando a los lados.
Gire los hombros juntos diez veces en una dirección y luego diez veces en la
otra. Coordine el movimiento con la respiración. No importa si
inhala mientras los hombros se mueven hacia adelante o hacia atrás, siempre y cuando sea
constante.

Form 6 (Figure 2-38). Reach behind your back with the left hand and reach over your shoulder with the right hand and clasp hands. Expand your chest while inhaling, and relax when exhaling. Do this ten times, then reverse your
arms and do ten more times.

Forma 6 (Figura 2-38). Lleve la mano izquierda detrás de la espalda y la derecha por encima del hombro, y únalas. Expanda el pecho
mientras inhala, y relájese al exhalar. Haga esto diez veces, luego invierta los
brazos y haga diez más.

Form 7 (Figures 2-39 to 2-41). Clasp your hands behind your back while

standing, and then turn your torso from side to side while in a half squat. Exhale
while turning to each side and inhale as you turn to the center.

Forma 7 (Figuras 2-39 a 2-41). Junta las manos detrás de la espalda mientras estás de pie
y luego gira el torso de lado a lado mientras estás en media sentadilla. Exhala
mientras giras hacia cada lado e inhala al girar hacia el centro.

Form 8 (Figures 2-42 and 2-43). Stand in a half squat with your arms out to
the sides and your elbows slightly bent. While inhaling, turn your palms up and
lift upward, and while exhaling turn your palms over and push down.

Forma 8 (Figuras 2-42 y 2-43). Ponte en posición de media sentadilla con los brazos extendidos a los lados y los codos ligeramente flexionados. Mientras inhalas, gira las palmas hacia arriba y levántalas, y mientras exhalas, gira las palmas hacia abajo y empuja hacia abajo.

Form 9 (Figures 2-44 and 2-45). Bend forward. When inhaling, touch the backs
of your hands to the floor, and when exhaling remain bent over and press down
on the back of your neck with your palms. You may bend your knees slightly.

Forma 9 (Figuras 2-44 y 2-45). Inclínate hacia adelante. Al inhalar, toca el piso con el dorso de las manos y, al exhalar, mantente inclinado y presiona la parte posterior del cuello con las palmas de las manos. Puedes doblar ligeramente las rodillas.

Form 10 (Figures 2-46 to 2-49). Stand with your arms extended straight in front of you, palms up. When exhaling, turn the palms down and lower your body
by bending your knees, and when inhaling turn the palms up and stand back up.

Forma 10 (Figuras 2-46 a 2-49). Póngase de pie con los brazos extendidos rectos
delante de usted, con las palmas hacia arriba. Al exhalar, gire las palmas hacia abajo y baje el cuerpo
doblando las rodillas, y al inhalar gire las palmas hacia arriba y vuelva a ponerse de pie.

Form 11 (Figures 2-50 and 2-51). Stand with your feet as far apart as is comfortable. Shift most of your weight to your right foot, and at the same time turn to the right, raising your right arm diagonally upward, palm facing out and up. Point the fingers of your left hand in the opposite direction. Think of the two arms as one unit forming a straight line. Then reverse positions, shifting most of your weight to your left foot, and at the same time turning to the left, raising your left arm diagonally upward, palm facing out and up. Point the fingers of your right hand in the opposite direction. Exhale while turning, and inhale while changing sides.

Forma 11 (Figuras 2-50 y 2-51). Póngase de pie con los pies separados tanto como le resulte cómodo. Desplace la mayor parte de su peso hacia el pie derecho y, al mismo tiempo, gire hacia la derecha, levantando el brazo derecho en diagonal hacia arriba, con la palma de la mano hacia fuera y hacia arriba. Apunte con los dedos de la mano izquierda en la dirección opuesta. Piense en los dos brazos como una unidad que forma una línea recta. A continuación, invierta las posiciones, desplazando la mayor parte de su peso hacia el pie izquierdo y, al mismo tiempo, gire hacia la izquierda, levantando el brazo izquierdo en diagonal hacia arriba, con la palma de la mano hacia fuera y hacia arriba. Apunte con los dedos de la mano derecha en la dirección opuesta. Exhale mientras gira e inhale mientras cambia de lado.

Form 12 (Figures 2-52 and 2-53). Stand with your feet as far apart as is comfortable. Shift most of your weight to your left foot, and at the same time turn to the left, bending the body sideways with the right arm in front of your head, and the left arm behind your back. The upper palm faces out while the lower palm faces downward. Twist to the left as far as possible with the feeling of spiraling, or pushing, through both hands. Then reverse the posture, shifting most of your weight to your right foot and at the same time turning to the right, reversing the arms. Exhale while stretching, and inhale while changing sides.

Forma 12 (Figuras 2-52 y 2-53). Póngase de pie con los pies separados tanto como le resulte cómodo. Desplace la mayor parte de su peso hacia el pie izquierdo y, al mismo tiempo, gire

hacia la izquierda, inclinando el cuerpo hacia un lado con el brazo derecho delante de la cabeza
y el brazo izquierdo detrás de la espalda. La palma superior mira hacia afuera, mientras que la inferior
mira hacia abajo. Gire hacia la izquierda lo más posible con la sensación de girar en espiral o empujar con ambas manos. Luego invierta la postura, desplazando la mayor parte de su peso hacia el pie derecho y, al mismo tiempo, girando hacia la derecha,
invirtiendo los brazos. Exhale mientras se estira e inhale mientras cambia de lado.

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[Figure 2-53]

Standing Eight Pieces of Brocade

Ocho piezas de brocado, en pie

Marshal Yue Fei ( ) is credited with creating the Eight Pieces of Brocade (Ba Duan Jin,) in the twelfth century, during the Song dynasty (960-1280 A.D.,), in order to improve the health of his soldiers. The original set consisted of twelve forms, but this has been shortened to eight. This set is widely
practiced all over China, and several distinct styles have developed, all of them
effective. The name comes from brocade, which is a cloth, usually of silk, woven
into complex and colorful patterns. Brocade is very highly prized, just as the

good health produced by these simple exercises is prized.
Because this set was created nearly one thousand years ago, many versions exist. Only one of these versions is presented in this book. If you have learned or seen a different version, do not be concerned. The principles and
the goals of the practice remain the same. If you are interested in knowing
more about the theory and practice of the Eight Pieces of Brocade, please refer
to the book Eight Simple Qigong Exercises for Health, available from YMAA Publication Center.

Se atribuye al mariscal Yue Fei ( ) la creación de las Ocho piezas de brocado
(Ba Duan Jin,) en el siglo XII, durante la dinastía Song (960-1280 d. C.,), con el fin de mejorar la salud de sus soldados. El conjunto original constaba de doce formas, pero se ha reducido a ocho. Este conjunto se practica ampliamente
en toda China y se han desarrollado varios estilos distintos, todos ellos eficaces. El nombre proviene del brocado, que es una tela, normalmente de seda, tejida
con patrones complejos y coloridos. El brocado es muy apreciado, al igual que se aprecia la
buena salud que producen estos sencillos ejercicios.
Debido a que este conjunto fue creado hace casi mil años, existen muchas versiones. En este libro solo se presenta una de estas versiones. Si ha aprendido o visto una versión diferente, no se preocupe. Los principios y los objetivos de la práctica siguen siendo los mismos. Si le interesa saber
más sobre la teoría y la práctica de las Ocho piezas de brocado, consulte el libro Ocho ejercicios sencillos de qigong para la salud, disponible en el Centro de Publicaciones de la YMAA.

When performing the set, observe the following rules:
1. Relax before and after exercising, perhaps by taking a short walk.
2. Breathe naturally through your nose.
3. Keep your back vertical, except where leaning is part of the exercise.
4. Practice where ventilation is good and the air is fresh.
5. Perform the exercises slowly and stay relaxed.
6. For beginners, repeat each piece at least six times. Once your health and strength improves, continue to increase the number of repetitions until you can do each piece twenty-four times.

Al realizar la serie, observe las siguientes reglas:
1. Relájese antes y después de hacer ejercicio, por ejemplo, dando un breve paseo.
2. Respire de forma natural por la nariz.
3. Mantenga la espalda recta, excepto cuando inclinarse forme parte del ejercicio.
4. Practique en un lugar bien ventilado y con aire fresco.
5. Realice los ejercicios lentamente y manténgase relajado.

6. Si es principiante, repita cada ejercicio al menos seis veces. Una vez que su salud
y su fuerza mejoren, siga aumentando el número de repeticiones
hasta que pueda hacer cada ejercicio veinticuatro veces.

Piece 1 (Figures 2-54 to 2-58). Stand naturally, with your feet parallel and
shoulder width apart, and your hands at your sides. Close your eyes, calm your mind, and breathe regularly. Open your eyes and look forward, and continue breathing naturally and smoothly. Condense your Shen (spirit) in your
third eye (located in the center of your forehead), and sink your Qi to the Dan
Tian. Then interlock your fingers and raise your hands above your head without bending your arms, and at the same time lift your heels. This is called
Double Hands Hold up the Heavens (Shuang Shou Tuo Tian,). Drop
your heels, and tilt your body to the left and then to the right, and then stand up straight again. Lower your hands in front of your body to complete the
piece. Do twenty-four repetitions.

Pieza 1 (Figuras 2-54 a 2-58). Póngase de pie de forma natural, con los pies paralelos y
separados a la anchura de los hombros, y las manos a los lados. Cierre los ojos, calme
la mente y respire con regularidad. Abra los ojos y mire al frente, y continúe respirando de forma natural y suave. Condense su Shen (espíritu) en su
tercer ojo (situado en el centro de la frente) y hunda su Qi en el Dan Tian. A continuación, entrelace los dedos y levante las manos por encima de la cabeza sin doblar los brazos y, al mismo tiempo, levante los talones. Esto se denomina
«Las dos manos sostienen los cielos» (Shuang Shou Tuo Tian,). Baje los talones e incline el cuerpo hacia la izquierda y luego hacia la derecha, y vuelva a ponerse recto. Baje las manos delante del cuerpo para completar la
pieza. Haga veinticuatro repeticiones.

Piece 2 (Figures 2-59 to 2-63). Step to the right with your right leg, and squat
down slightly. Relax your hands and lift them up to the chest area. Bring your
palms together, then separate them with the right hand moving near the right
nipple. Your left hand changes into the “sword secret” hand form and extends
to the left as if you were pulling a bow to shoot a hawk. (To do the hand form,
close all of your fingers into a fist except the index finger and middle finger).

Stare at a distant point to your left. Then stand up and lower your hands, circle
them up to the chest and repeat the same process to your right. Do twelve in
either direction for a total of twenty-four pieces.

Pieza 2 (Figuras 2-59 a 2-63). Da un paso hacia la derecha con la pierna derecha y haz una ligera sentadilla
. Relaja las manos y levántalas hasta la zona del pecho. Junta las palmas y sepáralas con la mano derecha cerca del pezón derecho.
La mano izquierda adopta la forma de «espada secreta» y se extiende hacia la izquierda como si estuvieras tensando un arco para disparar a un halcón. (Para hacer la forma de la mano,
cierra todos los dedos en un puño excepto el índice y el medio).
Mira fijamente un punto lejano a tu izquierda. Luego levántate y baja las manos, haz un círculo
con ellas hasta el pecho y repite el mismo proceso hacia tu derecha. Haz doce en
cada dirección para un total de veinticuatro piezas.

Piece 3 (Figures 2-64 to 2-67). After you complete the last piece, stand up
and move your legs so that your feet are parallel and shoulder width apart.
Then move both hands in front of your stomach with the palms facing up. Raise
your left hand above your head and push upward, and at the same time lower
your right hand to your right side, palm down, and press down slightly. Then
change your hands and repeat the same process. You should feel that both hands are pushing against resistance, but you must not tense your muscles. Do
twenty-four repetitions.

Pieza 3 (Figuras 2-64 a 2-67). Después de completar la última pieza, levántese
y mueva las piernas de modo que los pies queden paralelos y separados a la altura de los hombros.
Luego mueva ambas manos frente a su estómago con las palmas hacia arriba. Levante
su mano izquierda por encima de su cabeza y empuje hacia arriba, y al mismo tiempo baje
su mano derecha hacia su lado derecho, con la palma hacia abajo, y presione ligeramente hacia abajo. Luego
cambie de manos y repita el mismo proceso. Debe sentir que ambas manos están empujando contra la resistencia, pero no debe tensar los músculos. Haga
veinticuatro repeticiones.

Piece 4 (Figures 2-68 to 2-74). Stand easily and comfortably with both feet parallel as before, and your hands hanging down naturally at your sides. Lift your chest slightly from the inside so that your posture is straight, but be careful not to thrust your chest out. Turn your head to the left and look over your shoulder as you exhale, then turn your head to the front as you inhale. Turn your head to the right and look over your shoulder as you exhale, then again turn your head to the front as you inhale. Turn twelve times in each direction, for a total of twenty-four. Only turn your head. Your body does not move. Next, place your hands on your lower back and turn your head twenty-four times as before. Finally, move both hands to your chest with the palms facing up, hold your elbows and shoulders slightly forward, and repeat the head turns another twenty-four times.

During all three parts, when you exhale and turn your head, use your mind to lead the Qi from the Dan Tian, approximately an inch and a half below your navel, to your Bubbling Well cavity (Yongquan) (Figure 2-75) and Huiyin cavity (Figure 2-76). Then, as you turn your head to the front and inhale, lead the Qi back to the Dan Tian.

Pieza 4 (Figuras 2-68 a 2-74). Póngase de pie con facilidad y comodidad, con ambos pies paralelos como antes y las manos colgando naturalmente a los lados. Levante ligeramente el pecho desde el interior para que su postura sea recta, pero tenga cuidado de no sacar el pecho. Gire la cabeza hacia la izquierda y mire por encima del hombro mientras exhala, luego gire la cabeza hacia adelante mientras inhala. Gire la cabeza hacia la derecha y mire por encima del hombro mientras exhala, luego vuelva a girar la cabeza hacia adelante mientras inhala. Gire doce veces en cada dirección, para un total de veinticuatro. Solo gire la cabeza. El cuerpo no se mueve.

A continuación, coloque las manos en la parte baja de la espalda y gire la cabeza veinticuatro veces como antes. Por último, mueva ambas manos hacia el pecho con las palmas hacia arriba, mantenga los codos y los hombros ligeramente hacia adelante y repita los giros de cabeza otras veinticuatro veces.

Durante las tres partes, cuando exhales y gires la cabeza, utiliza tu mente

para conducir el Qi desde el Dan Tian, aproximadamente a tres centímetros y medio por debajo del ombligo, hasta la cavidad del Pozo Burbujeante (Yongquan) (Figura 2-75) y la cavidad Huiyin (Figura 2-76). Luego, al girar la cabeza hacia adelante e inhalar, conduce el Qi de vuelta al Dan Tian.

Piece 5 (Figures 2-77 to 2-80). Take one step to the right with your right leg and squat down. Place your hands on top of your knees, with the thumbs on the outside of the thighs. Sink your Qi to the bottoms of your feet, and place your mind on the two Bubbling Well cavities (one on each foot). Shift your weight to your left leg and press down heavily with your hand, and line up (i.e. extend) your head, spine, and right leg. Stay in this position for about three seconds, then return to the original position, and then repeat the same thing on the other side. Turn twelve times in each direction for a total of twenty-four repetitions.

Pieza 5 (Figuras 2-77 a 2-80). Da un paso hacia la derecha con la pierna derecha y ponte en cuclillas. Coloca las manos sobre las rodillas, con los pulgares en la parte exterior de los muslos. Haz descender tu Qi hasta la planta de los pies y concentra tu mente en las dos cavidades del Pozo Burbujeante (una en cada pie). Desplaza tu peso hacia tu pierna izquierda y presiona con fuerza con la mano, y alinea (es decir, extiende) tu cabeza, columna vertebral y pierna derecha. Mantén esta posición durante unos tres segundos, luego vuelve a la posición original y repite lo mismo en el otro lado. Gira doce veces en cada dirección para un total de veinticuatro repeticiones.

Piece 6 (Figures 2-81 to 2-85). Move your left leg back so that your feet are shoulder width apart. Press both palms down beside your waist, then move your hands up in front of your chest and above your head with the palms facing up. The form looks as if you were holding or lifting something above your head. Stay there for three seconds, then bend forward, extend your arms, and hold your feet. Pull

your hands up slightly so that you are putting a gentle stress on your whole body. While holding your feet, your mind is on the Bubbling Well cavities. Stay there for three seconds. Repeat the entire process sixteen times.

Pieza 6 (Figuras 2-81 a 2-85). Mueva la pierna izquierda hacia atrás de modo que los pies queden separados a la anchura de los hombros. Presione ambas palmas hacia abajo junto a la cintura y, a continuación, mueva las manos hacia arriba por delante del pecho y por encima de la cabeza con las palmas hacia arriba. La postura parece como si estuviera sosteniendo o levantando algo por encima de la cabeza. Mantén la posición durante tres segundos, luego inclínate hacia adelante, extiende los brazos y sujeta los pies. Levanta ligeramente las manos para ejercer una suave tensión en todo el cuerpo.
Mientras sujetas los pies, concéntrate en las cavidades del Pozo Burbujeante. Mantén la posición durante tres segundos. Repite todo el proceso dieciséis veces.

Piece 7 (Figures 2-86 to 2-89). This piece is very similar to the second piece.
Step out to your right and squat down, holding your body erect and your fists beside your waist. Tighten both fists, and extend one arm to the side in a twisting, punching motion (i.e. screw the fist). Your other hand stays beside your waist in a tight fist. The hand that is out can be either a fist or an open palm.
After you finish the extending movement, loosen both hands and bring the extended hand back to your waist to the starting position. Then tighten both hands and repeat on the other side. When you make the punching motion, glare fiercely at an imaginary opponent. Remember to punch slowly. Do eight on either side, for a total of sixteen.

Pieza 7 (Figuras 2-86 a 2-89). Esta pieza es muy similar a la segunda pieza.
Da un paso hacia la derecha y ponte en cuclillas, manteniendo el cuerpo erguido y los puños junto a la cintura. Aprieta ambos puños y extiende un brazo hacia un lado con un movimiento giratorio y de puñetazo (es decir, gira el puño). La otra mano permanece junto a la cintura con el puño apretado. La mano que está fuera puede estar cerrada o abierta.
Después de terminar el movimiento de extensión, afloje ambas manos y lleve la

mano extendida de vuelta a la cintura, a la posición inicial. A continuación, apriete ambas manos y repita el movimiento con el otro lado. Cuando haga el movimiento de puñetazo, mire con ferocidad a un oponente imaginario. Recuerde golpear lentamente. Haga ocho repeticiones con cada lado, para un total de dieciséis.

Piece 8 (Figures 2-90 to 2-96). There are three parts to this piece. First, let both hands drop down naturally beside your body. Stand still and keep your mind calm. Lift yourself up on your toes and stay as high as you can for three seconds. Then lower your feet to the floor. Repeat twenty-four times. Next, place your hands on your lower back, and again lift yourself up on your toes for three seconds, and then let yourself down. Also do this twenty-four times. Finally, hold your hands in front of your chest and again lift yourself twenty-four times. The different hand positions serve different Qi circulation functions. After you finish this piece, stand still, keep your mind calm, and breathe smoothly and regularly for about three minutes.

Pieza 8 (Figuras 2-90 a 2-96). Esta pieza consta de tres partes. Primero, deja caer ambas manos de forma natural a los lados del cuerpo. Quédate quieto y mantén la mente en calma. Levántate sobre las puntas de los pies y mantente lo más alto que puedas durante tres segundos. A continuación, baja los pies al suelo. Repite veinticuatro veces. A continuación, coloque las manos en la parte baja de la espalda y vuelva a levantarse sobre las puntas de los pies durante tres segundos, y luego bájese. Haga esto también veinticuatro veces. Por último, mantenga las manos delante del pecho y vuelva a levantarse veinticuatro veces. Las diferentes posiciones de las manos sirven para diferentes funciones de circulación del Qi. Después de terminar esta pieza, quédese quieto, mantenga la mente en calma y respire suavemente y de forma regular durante unos tres minutos.

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[Figure 2-75 Bubbling Well Cavity (Yongquan)]
[Figura 2-75 Cavidad del pozo burbujeante (Yongquan)]

[Figure 2-76 Huiyin Cavity]
[Figura 2-76 Cavidad de Hui Yin]

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Still Wai Dan Forms

Formas de Still* Wai Dan

Some of the Still Wai Dan forms are very similar to Indian Yoga, which is not surprising, since China looked to India as a spiritual source for many years. The forms should be done in as relaxed a manner as possible, tensing only the muscles needed to do the posture. Place the tip of your tongue against the roof of your mouth and breathe deeply from the lower abdomen.

Algunas de las formas de Still* Wai Dan son muy similares al yoga indio, lo cual no es sorprendente, ya que China consideró a la India como una fuente espiritual durante muchos años. Las

formas deben realizarse de la manera más relajada posible, tensando solo los músculos necesarios para realizar la postura. Coloca la punta de la lengua contra el paladar
y respira profundamente desde la parte inferior del abdomen.

nota del traductor: tal vez still significa estático, quieto o inmóvil.

Form 1 (Figure 2-97). Lie on your back with your legs together and your arms at your sides. Keeping the legs straight, lift your feet about three to five
inches off the floor, and at the same time lift your head and upper torso the
same height. Breathe deeply and hold the position for thirty seconds. As your
strength and endurance increases, you can add more time until you are able
hold the posture for two or three minutes.

Forma 1 (Figura 2-97). Acuéstese boca arriba con las piernas juntas y los brazos a los lados. Mantenga las piernas rectas, levante los pies entre siete y doce
centímetros del suelo y, al mismo tiempo, levante la cabeza y la parte superior del torso a la
misma altura. Respire profundamente y mantenga la posición durante treinta segundos. A medida que su
fuerza y resistencia aumenten, puede añadir más tiempo hasta que sea capaz de
mantener la postura durante dos o tres minutos.

Form 2 (Figure 2-98). Stretch out with your head on one chair and your feet
on another with the body straight. Hold the posture for thirty seconds and work
up to two minutes. As you might guess, this posture is very difficult. It is almost
essential to do self-hypnosis to practice it. This is the advanced form of Form 1.
In Chinese martial arts training this form is called Iron Board Bridge (Tie Ban
Qiao,). You should not attempt this until you can hold the first form for
at least two minutes.

Forma 2 (Figura 2-98). Estírate con la cabeza sobre una silla y los pies sobre otra, con el cuerpo recto. Mantén la postura durante treinta segundos y ve aumentando
hasta dos minutos. Como puedes imaginar, esta postura es muy difícil. Es casi
imprescindible practicar la autohipnosis para llevarla a cabo. Se trata de la forma avanzada de la Forma 1.

En el entrenamiento de artes marciales chinas, esta forma se llama Puente de tabla de hierro (Tie Ban Qiao,). No debe intentarla hasta que pueda mantener la primera forma durante al menos dos minutos.

Form 3 (Figures 2-99 and 2-100). Lie on the floor on your stomach. Bend your knees and reach back and grasp the ankles or feet. Pull the feet and head toward each other as you inhale, and then relax as you exhale.

Forma 3 (Figuras 2-99 y 2-100). Acuéstese boca abajo en el piso. Doble las rodillas y estire los brazos hacia atrás para agarrarse los tobillos o los pies. Acerque los pies y la cabeza mientras inhala y luego relájese mientras exhala.

Form 4 (Figures 2-101 and 2-102). Lie on the floor on your stomach with the arms stretched forward. Simultaneously lift your upper body and your feet off the floor as you inhale, and then relax as you exhale. In Yoga, this form is called the Locust.

Forma 4 (Figuras 2-101 y 2-102). Acuéstese boca abajo en el piso con los brazos estirados hacia adelante. Levante simultáneamente la parte superior del cuerpo y los pies del piso mientras inhala, y luego relájese mientras exhala. En yoga, esta forma se llama la langosta.

Form 5 (Figures 2-103 and 2-104). Lie on your back and grasp your feet. Slowly straighten your legs as you exhale. Return to the original position as you inhale.

Forma 5 (Figuras 2-103 y 2-104). Acuéstese boca arriba y agarre sus pies. Estire lentamente las piernas mientras exhala. Vuelva a la posición original mientras inhala.

Form 6 (Figure 2-105). Lie on your back with your arms by your sides. Raise your legs vertically, then continue to lift, raising the buttocks and torso off the

floor. If your balance is unsteady, you may bend your elbows and use the hands to support the trunk in a vertical position. The weight is on your shoulders and the upper arms, not on your neck. Hold this position for at least one minute, breathing slowly and deeply. This is known as the shoulder stand.

Forma 6 (Figura 2-105). Acuéstese boca arriba con los brazos a los lados. Levante las piernas verticalmente y continúe levantándolas, separando los glúteos y el torso del suelo. Si no tiene equilibrio, puede doblar los codos y utilizar las manos para sostener el tronco en posición vertical. El peso recae sobre los hombros y la parte superior de los brazos, no sobre el cuello. Mantenga esta posición durante al menos un minuto, respirando lenta y profundamente. Esto se conoce como postura de o sobre los hombros.

Form 7 (Figures 2-106 and 2-107). Lie on your right side, with your left knee bent so that your left knee and lower leg rest on the floor. Your right arm is straight out in front of you, your left arm is along your side. While inhaling, turn your torso so that your left shoulder and upper arm touch the floor. Your left leg remains in position. While exhaling, roll back to the starting position on the right side. Do this twenty-five times, then switch sides and repeat twenty-five times.

Forma 7 (Figuras 2-106 y 2-107). Acuéstese sobre su lado derecho, con la rodilla izquierda doblada de manera que la rodilla y la parte inferior de la pierna izquierdas descansen sobre el piso. El brazo derecho debe estar estirado frente a usted y el brazo izquierdo a lo largo del costado. Mientras inhala, gire el torso de manera que el hombro y la parte superior del brazo izquierdos toquen el piso. La pierna izquierda permanece en su posición. Mientras exhala, vuelva a la posición inicial sobre el lado derecho.
Haga esto veinticinco veces, luego cambie de lado y repita veinticinco veces.

Form 8 (Figure 2-108). Assume the pushup position, resting your body weight on the fingertips. Keep your back straight. Hold for thirty seconds up to one minute.

Forma 8 (Figura 2-108). Asuma la posición de flexión, apoyando el peso del cuerpo en las yemas de los dedos. Mantenga la espalda recta. Mantenga la posición durante treinta segundos hasta un minuto.

Form 9 (Figures 2-109 and 2-110). This posture is called The Child Worships the Buddha (Tong Zi Bai Fo,). Stand on one leg and extend the other straight out in front, parallel to the floor. Press your palms together in front of your chest. Hold for thirty seconds on each leg. As an advanced technique, bend your knee and lower your body on inhalation, and stand back up on exhalation.

Forma 9 (Figuras 2-109 y 2-110). Esta postura se llama El niño adora al Buda (Tong Zi Bai Fo,). Póngase de pie sobre una pierna y extienda la otra recta hacia delante, paralela al suelo. Junte las palmas de las manos delante del pecho. Mantenga la postura durante treinta segundos con cada pierna. Como técnica avanzada, doble la rodilla y baje el cuerpo al inhalar, y vuelva a levantarse al exhalar.

Form 10 (Figure 2-111). Stand on one leg in a half squat with the palms pressed together in front of the chest, but this time the free leg is held out in front of the body. Hold for up to three minutes on each leg.

Forma 10 (Figura 2-111). Póngase de pie sobre una pierna en media sentadilla con las palmas de las manos juntas delante del pecho, pero esta vez con la pierna libre extendida delante del cuerpo. Mantenga la posición hasta tres minutos con cada pierna.

Form l1 (Figure 2-112). Stand in a half squat with your feet shoulder width apart and parallel. Raise your arms up until the palms face the ceiling. Bend your head back and look straight up. Hold for one to three minutes. This is called Tuo Tian (Holding up the Sky,).

Forma 11 (Figura 2-112). Ponte en posición de media sentadilla con los pies separados a la anchura de los hombros y paralelos. Levanta los brazos hasta que las palmas miren hacia el techo. Inclina la cabeza hacia atrás y mira hacia arriba. Mantén la postura entre uno y tres minutos. Esto se llama Tuo Tian (sostener el cielo).

Form 12 (Figure 2-113). Stand on one leg, with the front toe of the other leg just touching the floor in front of your body. Raise your arms in a horizontal circle in front of your chest, palms facing in. Hold for three minutes on each leg.

Forma 12 (Figura 2-113). Póngase de pie sobre una pierna, con la punta del dedo del pie delantero de la otra pierna tocando ligeramente el suelo delante de su cuerpo. Levante los brazos en un círculo horizontal delante del pecho, con las palmas hacia dentro. Mantenga la postura durante tres minutos con cada pierna.

This chapter introduces you to the principles and theory of Wai Dan exercises. Although several sets of traditional Wai Dan forms are presented, you should be able to create your own forms as long as you thoroughly understand the theory. The new forms should generate the sensation of Qi flow in the areas or sets of muscles being exercised.

Este capítulo le presenta los principios y la teoría de los ejercicios de Wai Dan. Aunque se presentan varios conjuntos de formas tradicionales de Wai Dan, usted debería ser capaz de crear sus propias formas siempre y cuando comprenda a fondo la teoría. Las nuevas formas deberían generar la sensación de flujo de Qi en las áreas o conjuntos de músculos que se ejercitan.

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Chapter 3

Nei Dan Qigong
(Internal Elixir)

Capítulo 3

Nei Dan Qigong
(Elixir interno)

3-1. Introduction

3-1. Introducción

Nei Dan (pronounced “Nay Dan”) literally means “internal elixir.” It is a training method in which Qi is generated in the abdomen and then guided by the mind throughout the body. As was explained in chapter 1, when the muscles are exercised, Qi and blood accumulate in the area of the body being exercised. When the muscles are then relaxed, the channels open wide and allow the accumulated energy to flow from the area that was exercised and circulate throughout the body. This exercising with exterior muscles, called Wai Dan, was discussed in the previous chapter.

Nei Dan is a different process. Energy is generated in an area of the lower abdomen called the Dan Tian ( ) or Qihai (Co-6)(Sea of Qi,). The energy built up in the Dan Tian can be guided by the will to circulate through the two major vessels in the body, the Governing Vessel (Du Mai,) and Conception Vessel (Ren Mai,), which are centered in the back and front of the torso. This is called Small Circulation (Xiao Zhou Tian,). Eventually, energy can be directed throughout the entire body through all twelve primary Qi channels. This is called Grand Circulation (Da Zhou Tian,).

The history of Nei Dan can be traced to the very beginning of Qigong practice in China. Originally, judging from the record of Buddhist and Daoist scriptures, it was used to promote physical and spiritual health, as it still is now. The people who learned Nei Dan were scholars, Buddhist and Daoist monks, and a few common people, often sick people trying to regain their health.

In the thirteenth century, the Daoist martial style now known as Taijiquan

( ) was created. Taijiquan specializes in using the internal power created
with Nei Dan. Though the breathing techniques used for training are different
from those of the Buddhists, the principles are the same. Zhang, San-Feng
( )(Figure 3-1) is credited with creating the style in the Wudang Mountain
area ( )(Figure 3-2) located to the South of Zhong Xian ( ), Hubei
Province ( ) in China. Since that time, several other Nei Dan martial styles
based on the Wudang principles have been developed, such as Baguazhang
( ), Xingyiquan ( ), and Liu He Ba Fa ( ).

Nei Dan (pronunciado «Nay Dan») significa literalmente «elixir interno». Es un método de entrenamiento en el que el Qi se genera en el abdomen y luego es guiado por la mente a través de todo el cuerpo.
Como se explicó en el capítulo 1, cuando se ejercitan los músculos, el Qi y la sangre se acumulan en la zona del cuerpo que se está ejercitando. Cuando los músculos se relajan, los canales se abren y permiten que la energía acumulada fluya desde la zona que se ha ejercitado y circule por todo el cuerpo. Este ejercicio con los músculos externos, llamado Wai Dan, se
Cuando los músculos se relajan, los canales se abren y permiten que la energía acumulada fluya desde la zona ejercitada y circule por todo el cuerpo. Este ejercicio con los músculos externos, llamado Wai Dan, se trató en el capítulo anterior.
Nei Dan es un proceso diferente. La energía se genera en una zona de la parte inferior
del abdomen llamada Dan Tian ( ) o Qihai (Co-6) (Mar de Qi,). La energía acumulada en el Dan Tian puede ser guiada por la voluntad para circular a través de los dos
vasos principales del cuerpo, el Vaso Gobernador (Du Mai,) y el Vaso de la Concepción
(Ren Mai,), que se encuentran en la parte posterior y anterior del torso.
Esto se denomina Pequeña Circulación (Xiao Zhou Tian,). Finalmente, la energía puede
dirigirse a todo el cuerpo a través de los doce canales principales de Qi.
Esto se denomina Gran Circulación (Da Zhou Tian,).
La historia del Nei Dan se remonta a los inicios de la práctica del qigong en China. Originalmente, a juzgar por los registros de las escrituras budistas y taoístas, se utilizaba para promover la salud física y espiritual, como sigue siendo el caso en la actualidad. Las personas que aprendían Nei Dan eran eruditos, monjes budistas y taoístas, y
algunas personas comunes, a menudo enfermos que intentaban recuperar su salud.
En el siglo XIII se creó el estilo marcial taoísta que hoy se conoce como Taijiquan
( ). El Taijiquan se especializa en el uso del poder interno creado con el Nei Dan. Aunque las técnicas de respiración utilizadas para el entrenamiento son diferentes

de las de los budistas, los principios son los mismos. A Zhang, San-Feng ( )(Figura 3-1) se le atribuye la creación del estilo en la zona de la montaña Wudang ( )(Figura 3-2), situada al sur de Zhong Xian ( ), provincia de Hubei ( ) en China. Desde entonces, se han desarrollado otros estilos marciales Nei Dan basados en los principios Wudang, como el Baguazhang ( ), el Xingyiquan ( ) y el Liu He Ba Fa ( ).

In the hundreds of years that have passed since then, both Shaolin Gongfu and Taijiquan have kept their respective emphasis on Wai Dan and Nei Dan secret. It was not until the late 19th century and the beginning of the 20th century, when both Shaolin Gongfu and Taijiquan were generally exposed to the Chinese public, that martial artists commonly began to practice both Nei Dan and Wai Dan. Many other martial and non-martial styles of Wai Dan and Nei Dan were created throughout Chinese history that were popular with the Chinese people. However, most of these styles have died out, and the styles mentioned above have dominated the popular interest since the turn of the century. Also, many non-martial systems do not use the Dan Tian as the source of Qi, but rather use some other point on the Governing or Conception Vessels, such as the solar plexus or the third eye. Energy is generated by concentrating on a selected point, not through moving the abdominal muscles. These meditation systems are outside the scope of this book and will not be discussed.

Compared with Wai Dan, Nei Dan has both advantages and disadvantages. The disadvantages are: first, with Nei Dan it takes a longer time to experience the Qi in the Dan Tian than it does to feel energy in a local area using Wai Dan. Therefore, Wai Dan Qigong can be easily applied to the martial arts in a short time, and you can see improved health and power relatively quickly. Second, Nei Dan requires more patience and a calmer mind than Wai Dan. Finally, Nei Dan training requires instruction from a more qualified master than Wai Dan. Usually, Wai Dan training is quite straightforward once the principles and the forms are understood. However, in Nei Dan it is harder to experience Qi, so a student requires a master’s advice and experienced analysis to advance step by step. Nei Dan generates a large amount of Qi and starts circulating it in the vital Governing and Conception Vessels, and it is possible that Qi

can stagnate in the cavities of these vessels. Also, the generated Qi can get out of the meditator's control, go into an unexpected channel, and stay in the cavities of that channel. This Qi residue can be dangerous if the student does not know how to handle the problem. More caution and help from an experienced master is necessary in order to avoid injury.

On the other hand, Nei Dan has several advantages over Wai Dan. First, Nei Dan teaches an awareness of Qi circulation and develops this circulation more fully throughout the body, which benefits the organs more than Wai Dan. As you already know, Wai Dan circulates the Qi locally, and therefore benefits only specific organs.

Second, the Nei Dan practitioner does not have the risk of San Gong or Energy Dispersion, since Nei Dan does not build up the body's muscles except for those of the lower abdomen (the Dan Tian area), and once you practice Nei Dan for a few years, you will naturally use the Dan Tian all the time. Third, once the Nei Dan circulation is completed, the internal power it can build for martial purposes is much stronger than that of Wai Dan.

Very commonly, Chinese martial artists train both Wai Dan and Nei Dan, while non-martial artists usually practice only one or the other for health purposes.

Nei Dan can be roughly divided into Buddhist and Daoist styles. The major differences are, first, in training emphasis. Buddhists emphasize raising the Qi (Yang Qi,), in which the Qi is maintained through calmness, and is concentrated in the brain in order to reach enlightenment. In China, maintaining Qi through calmness is called Zuo Chan ( ) or Sitting Meditation.

In Daoist practice, however, breathing from the Dan Tian is emphasized to build up Qi and to make it stronger and stronger. This is called Lian Qi ( ) or Strengthening the Qi. After the Qi is built up, the Daoist will circulate the Qi through the body by guiding it with his will. This is called Transporting the Qi (Yun Qi,) or Circulating the Qi (Xing Qi,). This kind of Daoist Qigong training is commonly called Yun Gong ( ) or Xing Gong ( ), which means "the Gongfu of Qi transportation."

Second, in Qi training, Buddhists use natural breathing, in which the abdomen is drawn in when exhaling, and expanded when inhaling. The Daoists use the reverse breathing technique, in which the abdomen is drawn in when inhaling, and expanded when exhaling. It is possible that this difference stems

from the Daoist use of Nei Dan in martial applications. They found it easier to express strong internal power when the Dan Tian is expanding while exhaling and sinking the Qi.

En los cientos de años que han pasado desde entonces, tanto el Shaolin Gongfu como el Taijiquan han mantenido en secreto su énfasis respectivo en el Wai Dan y el Nei Dan.
No fue hasta finales del siglo XIX y principios del XX, cuando tanto el Shaolin Gongfu como el Taijiquan se dieron a conocer al público chino, que los artistas marciales comenzaron a practicar habitualmente tanto el Nei Dan como el Wai Dan.
A lo largo de la historia de China se crearon muchos otros estilos marciales y no marciales de Wai Dan y Nei Dan que fueron muy populares entre el pueblo chino.
Sin embargo, la mayoría de estos estilos han desaparecido, y los estilos mencionados anteriormente han dominado el interés popular desde principios de siglo.
Además, muchos sistemas no marciales no utilizan el Dan Tian como fuente de Qi, sino que utilizan algún otro punto de los vasos gobernantes o de concepción, como el plexo solar o el tercer ojo. La energía se genera concentrándose en un punto seleccionado, no moviendo los músculos abdominales. Estos sistemas de meditación quedan fuera del alcance de este libro y no se tratarán.
En comparación con el Wai Dan, el Nei Dan tiene ventajas y desventajas. Las desventajas son: en primer lugar, con el Nei Dan se tarda más tiempo en experimentar el Qi en el Dan Tian que en sentir la energía en una zona local utilizando el Wai Dan.
Por lo tanto, el Wai Dan Qigong se puede aplicar fácilmente a las artes marciales en poco tiempo, y se puede observar una mejora de la salud y la fuerza con relativa rapidez. En segundo lugar, el Nei Dan requiere más paciencia y una mente más tranquila que el Wai Dan.
Por último, el entrenamiento del Nei Dan requiere la instrucción de un maestro más cualificado que el Wai Dan. Por lo general, el entrenamiento del Wai Dan es bastante sencillo una vez que se comprenden los principios y las formas. Sin embargo, en el Nei Dan es más difícil experimentar el Qi, por lo que el estudiante necesita el consejo de un maestro y un análisis experimentado para avanzar paso a paso. El Nei Dan genera una gran cantidad de Qi y comienza a hacerlo circular por los vasos vitales Gobernante y Concepto, y es posible que el Qi se estanque en las cavidades de estos vasos. Además, el Qi generado puede escapar

al control del meditador, entrar en un canal inesperado y permanecer en las cavidades de ese canal. Este residuo de Qi puede ser peligroso si el estudiante no
sabe cómo manejar el problema. Es necesario tener más precaución y contar con la ayuda de un maestro experimentado
para evitar lesiones.
Por otro lado, el Nei Dan tiene varias ventajas sobre el Wai Dan. En primer lugar, el Nei
Dan enseña a tomar conciencia de la circulación del Qi y desarrolla esta circulación de forma más
completa en todo el cuerpo, lo que beneficia a los órganos más que el Wai Dan. Como ya
sabes, el Wai Dan hace circular el Qi de forma localizada y, por lo tanto, solo beneficia a órganos específicos.
En segundo lugar, el practicante de Nei Dan no corre el riesgo de sufrir San Gong o
dispersión de energía, ya que Nei Dan no desarrolla los músculos del cuerpo, excepto
los del abdomen inferior (la zona del Dan Tian), y una vez que practicas Nei
Dan durante unos años, utilizarás naturalmente el Dan Tian todo el tiempo. En tercer lugar, una vez
que se completa la circulación del Nei Dan, el poder interno que puede desarrollar para fines marciales
es mucho más fuerte que el del Wai Dan.
Es muy común que los artistas marciales chinos entrenen tanto el Wai Dan como el Nei Dan, mientras que
los que no son artistas marciales suelen practicar solo uno u otro con fines saludables.
El Nei Dan se puede dividir a grandes rasgos en estilos budistas y taoístas. Las principales
diferencias se encuentran, en primer lugar, en el énfasis del entrenamiento. Los budistas hacen hincapié en elevar el Qi
(Yang Qi,), en el que el Qi se mantiene a través de la calma y se concentra en el cerebro para alcanzar la iluminación. En China, mantener el Qi
a través de la calma se denomina Zuo Chan ( ) o meditación sentada.
En la práctica taoísta, sin embargo, se hace hincapié en la respiración desde el Dan Tian
para acumular Qi y hacerlo cada vez más fuerte. Esto se denomina Lian Qi ( )
o Fortalecimiento del Qi. Una vez acumulado el Qi, el taoísta lo hará circular
por el cuerpo guiándolo con su voluntad. Esto se denomina Transportar el Qi (Yun Qi,) o Hacer circular el Qi (Xing Qi,). Este tipo de entrenamiento taoísta de Qigong
se denomina comúnmente Yun Gong ( ) o Xing Gong ( ), que significa «el Gongfu del transporte del Qi».
En segundo lugar, en el entrenamiento del Qi, los budistas utilizan la respiración natural, en la que se contrae el abdomen al exhalar y se expande al inhalar. Los taoístas
utilizan la técnica de respiración inversa, en la que el abdomen se contrae al
inhalar y se expande al exhalar. Es posible que esta diferencia se deba

al uso taoísta del Nei Dan en aplicaciones marciales. Les resultaba más fácil
expresar un fuerte poder interno cuando el Dan Tian se expandía al exhalar
y hundir el Qi.

In this chapter, the next section will explain the principles of Nei Dan, and
how the Qi is generated and circulated. The methods of Nei Dan training, both
Buddhist and Daoist, will be introduced in section three. In section four, the
secret training methods for strengthening and guiding Qi to particular areas for
martial purposes will be discussed. Finally, to close the chapter, exercises and
self massage techniques for after meditation will be presented in section five.

En este capítulo, la siguiente sección explicará los principios del Nei Dan y
cómo se genera y circula el Qi. Los métodos de entrenamiento del Nei Dan, tanto
budistas como taoístas, se presentarán en la sección tres. En la sección cuatro, se
analizarán los métodos secretos de entrenamiento para fortalecer y guiar el Qi a áreas específicas con
fines marciales. Por último, para cerrar el capítulo, en la sección cinco se presentarán ejercicios y
técnicas de automasaje para después de la meditación.

3-2. Principles of Nei Dan Qigong

3-2. Principios del Nei Dan Qigong

As was explained before, the method in which Qi is generated in the Dan Tian
or Qihai and then guided by the mind to circulate through the entire body is
called Nei Dan. The location of the Dan Tian is about one and a half inches directly below the navel. The name “Dan Tian” means “Field of Elixir” and is used by
Daoist meditators. The name “Qihai” is used by acupuncturists and means “Sea
of Qi.” The Dan Tian is considered to be the original source of a person’s energy,

because the embryo uses the lower abdomen to circulate its supply of nourishment and oxygen from its mother. After the baby is born, it continues to breathe
with emphasis on the lower belly for several years. But gradually the focus of
breathing moves higher and higher in the torso, so that by late childhood, people think of themselves as breathing with their chests, and they have lost control of their lower abdominal muscles. In Nei Dan meditation, the practitioner
returns to the embryonic method of breathing; at least the focus of breathing
returns to the Dan Tian because it is considered the source of Qi circulation. The
Dan Tian is also called the furnace or Huo Lu ( )(relating meditation to Daoism's alchemical tradition) in which the fire or energy can be started.
An important Daoist classic is Tai Xi Jing ( ) or Classic of Harmonized Embryonic Breathing. It emphasizes the importance of the Dan Tian and regulated breathing, and recommends the nurturing of the Dan Tian
as if it were an embryo. This idea is sometimes portrayed in Daoist art by a
meditator with a baby over his head.

Como se explicó anteriormente, el método en el que el Qi se genera en el Dan Tian
o Qihai y luego es guiado por la mente para circular por todo el cuerpo se
llama Nei Dan. La ubicación del Dan Tian es aproximadamente una pulgada y media directamente debajo del ombligo. El nombre «Dan Tian» significa «Campo del Elixir» y es utilizado por
los meditadores taoístas. El nombre «Qihai» es utilizado por los acupuntores y significa «Mar
del Qi». Se considera que el Dan Tian es la fuente original de la energía de una persona,
ya que el embrión utiliza la parte inferior del abdomen para hacer circular el suministro de nutrientes y oxígeno de su madre. Después de nacer, el bebé sigue respirando
con énfasis en la parte inferior del abdomen durante varios años. Pero, gradualmente, el foco de la
respiración se desplaza cada vez más hacia arriba en el torso, de modo que, al final de la infancia, las personas piensan que respiran con el pecho y han perdido el control de los músculos abdominales inferiores. En la meditación Nei Dan, el practicante
vuelve al método embrionario de respiración; al menos, el foco de la respiración
vuelve al Dan Tian, ya que se considera la fuente de la circulación del Qi. El
Dan Tian también se denomina horno o Huo Lu ( ) (relacionando la meditación con
la tradición alquímica del taoísmo), en el que se puede iniciar el fuego o la energía.
Un importante clásico taoísta es el Tai Xi Jing ( ) o Clásico de la

respiración embrionaria armonizada. En él se destaca la importancia del Dan
Tian y la respiración regulada, y se recomienda nutrir el Dan Tian como si fuera un embrión. Esta idea se representa a veces en el arte taoísta mediante un
meditador con un bebé sobre su cabeza.

Principles From The Tai Xi Jing

Principios del Tai Xi Jing

The embryo is conceived from the hidden or undeveloped Qi.
Qi is accepted through the regulated breath of the embryo.
When Qi is present,the body may live;When Shen (Spirit) abandons the body and the embryo disperses,death will follow.
Cultivation of Shen and Qi makes long life possible.Protect and nourish the spiritual embryo to build up Shen and Qi.
When Shen moves,the Qi moves; where Shen stops,the Qi stops.
For life to flourish, spirit and energy (Shen and Qi) must harmoniously interact.
When the Xin (heart-mind) is tamed by Yi (wisdom-mind),not a thought goes or comes.(When thoughts are not going and coming),nature is free.
Intelligence in action is the only true path.

El embrión se concibe a partir del Qi oculto o sin desarrollar.
El Qi se acepta a través de la respiración regulada del embrión.
Cuando el Qi está presente, el cuerpo puede vivir; cuando el Shen (espíritu) abandona
el cuerpo y el embrión se dispersa, sobreviene la muerte.
El cultivo del Shen y el Qi hace posible una vida larga. Proteja y nutra el embrión espiritual para desarrollar el Shen y el Qi.
Cuando el Shen se mueve, el Qi se mueve; donde el Shen se detiene, el Qi se detiene.
Para que la vida florezca, el espíritu y la energía (Shen y Qi) deben interactuar armoniosamente.
Cuando el Xin (corazón-mente) es domado por el Yi (sabiduría-mente), ningún
pensamiento va ni viene. (Cuando los pensamientos no van ni vienen), la naturaleza es libre.
La inteligencia en acción es el único camino verdadero.

Through thousands of years of experience, Chinese meditators found that with
practice they could retrain the abdominal muscles and regain a stronger flow of Qi. This exercise is called Back to Childhood (Fan Tong,).

Principally, when abdominal muscles are exercised, the nerves and Qi channels
will accumulate the energy that has been generated by the exercise. This kind of
energy generation and accumulation is called Starting the Fire or Qi Huo
( ). It
is enhanced by concentrating the mind strongly on this activity. Later, it was found
that in the Qi Huo exercise, the breathing must be coordinated in order to exercise
the muscles efficiently and regularly. Also, this regular breath coordination helps
the meditator to concentrate on the exercise. As explained in chapter 1, the mind
can control Qi generation and circulation. Therefore, in meditation, you
should concentrate your mind on the Dan Tian ( ) which is called “Yi Shou Dan Tian”
( ), or “The mind always stays with the Dan Tian.”
Because it is a principle of Chinese meditation that the Dan Tian is the
source of Qi circulation, beginning training is centered around this spot. The
first thing to learn to do is to control the abdominal muscles, making them
expand and contract at will, so that the lower abdomen rises and falls like a
baby’s. This Back to Childhood exercise can be done through frequent
practice. Usually after one month of thirty minutes of daily practice,
you can accomplish this control. With continued practice, the exercise will generate more
and more energy. By keeping your mind concentrated on the Dan Tian, the
energy will concentrate there. When the accumulated Qi is strong enough, you
should be able to feel warmth in the Dan Tian.
This Back to Childhood abdominal exercise confers several benefits. First,
the up and down motion of the abdominal muscles during deep breathing
massages the stomach and intestines, and exercises the muscles holding
the internal organs in place, and will increase their strength. This is the reason why deep
breathing exercise can cure hernias, which are caused by weakness of the
internal muscles. Second, exercising the abdominal muscles generates Qi not only
for circulation, but also directly for the organs held and surrounded by these
muscles. This Qi supply plus the increased blood circulation keeps the organs
healthy. Finally, deep breathing uses the lungs to their fullest capacity, thereby
strengthening and cleaning them.
If you continue to practice for another two to three weeks after the Dan Tian
feels warm, you will then feel the muscles trembling or tingling. It is the

accumulation of Qi in the nerves and Qi channels which causes the muscles to
be out of control. This phenomenon is called Dong Chu ( ) or Movement Sensing, in meditation. (As a matter of fact, the term “Dong Chu” is used in meditation for any kind of perceptible phenomenon caused by Qi flow, Qi redistribution, or Qi over-accumulation. The most common experiences are itching,
tingling or twitching of isolated muscles, or uncontrollable shaking of the whole
body). When the lower abdominal muscles begin to vibrate, it is time to guide
and circulate the energy or Qi. Concentration at this moment is extremely important. You should be very calm and not get excited by the Dong Chu feeling.

A través de miles de años de experiencia, los meditadores chinos descubrieron que con la práctica podían reeducar los músculos abdominales y recuperar un flujo más fuerte de Qi. Este ejercicio se llama Regreso a la infancia (Fan Tong,).
Básicamente, cuando se ejercitan los músculos abdominales, los nervios y los canales de Qi
acumulan la energía generada por el ejercicio. Este tipo de generación y acumulación de energía se denomina «Encender el fuego» o Qi Huo ( ). Se
potencia concentrando la mente intensamente en esta actividad. Más tarde, se descubrió
que en el ejercicio Qi Huo, la respiración debe coordinarse para ejercitar
los músculos de manera eficiente y regular. Además, esta coordinación regular de la respiración ayuda
al meditador a concentrarse en el ejercicio. Como se explica en el capítulo 1, la mente
puede controlar la generación y la circulación del Qi. Por lo tanto, en la meditación, debes concentrar tu mente en el Dan Tian ( ), lo que se denomina «Yi Shou Dan Tian»
( ), o «La mente permanece siempre con el Dan Tian».
Dado que uno de los principios de la meditación china es que el Dan Tian es la
fuente de la circulación del Qi, el entrenamiento inicial se centra en este punto. Lo
primero que hay que aprender a hacer es controlar los músculos abdominales, haciéndolos
expandirse y contraerse a voluntad, de modo que la parte inferior del abdomen suba y baje como la
de un bebé. Este ejercicio de «Vuelta a la infancia» se puede realizar mediante la práctica frecuente. Por lo general, después de un mes de treinta minutos de práctica diaria, se puede lograr este control. Con la práctica continua, el ejercicio generará cada vez más
energía. Al mantener la mente concentrada en el Dan Tian, la energía se concentrará allí. Cuando el Qi acumulado sea lo suficientemente fuerte, deberías poder sentir calor en el Dan Tian.

Este ejercicio abdominal «Regreso a la infancia» confiere varios beneficios. En primer lugar, el movimiento ascendente y descendente de los músculos abdominales durante la respiración profunda masajea el estómago y los intestinos, y ejercita los músculos que mantienen los órganos internos en su lugar, lo que aumenta su fuerza. Esta es la razón por la que el ejercicio de respiración profunda puede curar las hernias, que son causadas por la debilidad de los músculos internos. En segundo lugar, el ejercicio de los músculos abdominales genera Qi no solo para la circulación, sino también directamente para los órganos que sostienen y rodean estos músculos. Este suministro de Qi, junto con el aumento de la circulación sanguínea, mantiene los órganos sanos. Por último, la respiración profunda utiliza los pulmones a su máxima capacidad, lo que los fortalece y limpia.

Si continúa practicando durante otras dos o tres semanas después de que el Dan Tian se sienta caliente, sentirá que los músculos tiemblan o hormiguean. Es la acumulación de Qi en los nervios y los canales de Qi lo que hace que los músculos se descontrolen. Este fenómeno se denomina Dong Chu ( ) o Sensación de Movimiento, en meditación. (De hecho, el término «Dong Chu» se utiliza en meditación para cualquier tipo de fenómeno perceptible causado por el flujo de Qi, la redistribución de Qi o la acumulación excesiva de Qi. Las experiencias más comunes son picazón, hormigueo o espasmos en músculos aislados, o temblores incontrolables de todo el cuerpo). Cuando los músculos abdominales inferiores comienzan a vibrar, es el momento de guiar y hacer circular la energía o Qi. La concentración en este momento es extremadamente importante. Debes estar muy tranquilo y no emocionarte por la sensación de Dong Chu.

This phenomenon, however, does not happen to every meditator. For some, the first cycling cavities are already open and the Qi will move through them without Dong Chu happening.

Before going further, you should first understand the Qi circulation route or path. As mentioned earlier, there are two main vessels located on the front and back of the body (Figures 3-3 and 3-4). The front vessel is called the Conception Vessel (Ren Mai,), which contains the Yin circulation. This vessel starts from the lower lip and extends down the front center of the body to the Sea Bottom cavity (Haidi,) between the scrotum or vagina and the anus. In acupuncture this cavity is called Huiyin (Co-1)(Yin Intersection,).

The vessel on the back is called the Governing Vessel (Du Mai,) and

contains the Yang circulation. It starts from the Sea Bottom or Huiyin cavity and follows outside the spine, passes up the back and over the top of the head and ends at the roof of the mouth. These two vessels are not connected at the top.

To connect these two vessels, you touch your tongue to the roof of your mouth. Then the Yin and Yang vessels are connected and the circuit is complete. This tongue touch is called Da Qiao ( ) or Building the Bridge.

The tongue acts like a switch in an electrical circuit. If this bridge is not built, the circuit is not complete and the Qi circulation will be incomplete.

Therefore, if you meditate either in Wai Dan or in Nei Dan, keep your tongue touching the roof of the mouth all the time. Of course, we all frequently touch the roofs of our mouths with our tongues during everyday activities. However, in meditation, a continuous circuit is important. The tongue should be relaxed and lightly touch the center of the roof of the mouth (Figure 3-5). If the tongue is tight, it will result in stagnation of the Qi flow. Also, the tongue should not touch the teeth, which will not connect the bridge efficiently, and may make you feel sleepy. On the other hand, the tongue should not be stretched to touch the back of the roof of the mouth. This will make the tongue muscles tight and sore and will also stagnate the Qi flow. If you create the tongue bridge properly, saliva will be secreted during meditation. Swallow this saliva to keep your throat moist. The place under the tongue where the saliva is produced is called the Tian Chi (Heaven’s Pond,), or Long Quan (Dragon Spring,).

When you can circulate the Qi through the two major vessels, you have completed Small Circulation (Xiao Zhou Tian,). Usually, if you meditate three times a day for half an hour with the right method, you can complete this circulation in ninety days. However, it is not uncommon to take longer. The time needed to accomplish Small Circulation depends on the degree to which you can concentrate, relax, understand the techniques and principles, and feel the Qi flow. It is very important that you do not try to hurry the process, because this will make the circulation worse and might be dangerous.

Sin embargo, este fenómeno no le ocurre a todos los meditadores. Para algunos, las

primeras cavidades cíclicas ya están abiertas y el Qi se moverá a través de ellas sin que se produzca Dong Chu.

Antes de continuar, primero debe comprender la ruta o el camino de la circulación del Qi. Como se mencionó anteriormente, hay dos vasos principales ubicados en la parte delantera y trasera del cuerpo (Figuras 3-3 y 3-4). El vaso frontal se llama Vaso de la Concepción (Ren Mai,), que contiene la circulación Yin. Este vaso comienza en el labio inferior y se extiende por el centro delantero del cuerpo hasta la cavidad del Fondo del Mar (Haidi,) entre el escroto o la vagina y el ano. En acupuntura, esta cavidad se llama Huiyin (Co-1) (Intersección Yin,).

El vaso de la espalda se llama vaso gobernador (Du Mai,) y contiene la circulación Yang. Comienza en la cavidad del fondo del mar o Huiyin y sigue por fuera de la columna vertebral, pasa por la espalda y por la parte superior de la cabeza y termina en el paladar. Estos dos vasos no están conectados en la parte superior.

Para conectar estos dos vasos, se toca el paladar con la lengua. Entonces, los vasos Yin y Yang se conectan y el circuito se completa. Este toque con la lengua se llama Da Qiao ( ) o Construir el Puente.

La lengua actúa como un interruptor en un circuito eléctrico. Si no se construye este puente, el circuito no se completa y la circulación del Qi será incompleta.

Por lo tanto, si meditas en Wai Dan o en Nei Dan, mantén la lengua tocando el paladar todo el tiempo. Por supuesto, todos tocamos con frecuencia el paladar con la lengua durante las actividades cotidianas. Sin embargo, en la meditación, es importante que el circuito sea continuo. La lengua debe estar relajada y tocar ligeramente el centro del paladar (Figura 3-5). Si la lengua está tensa, se producirá un estancamiento del flujo de Qi. Además, la lengua no debe tocar los dientes, ya que esto no conectará el puente de manera eficiente y puede hacer que te sientas somnoliento. Por otro lado, la lengua no debe estirarse para tocar la parte posterior del paladar. Esto tensará y adormecerá los músculos de la lengua y también estancará el flujo de Qi. Si crea el puente con la lengua correctamente, se secretará saliva durante la meditación. Trague esta saliva para mantener la garganta húmeda. El lugar debajo de la lengua donde se produce la saliva se llama Tian Chi (Estanque del Cielo) o Long Quan (Manantial del Dragón).

Cuando puedas hacer circular el Qi a través de los dos vasos principales, habrás completado la Pequeña Circulación (Xiao Zhou Tian). Por lo general, si meditas tres veces al día durante media hora con el método adecuado, podrás completar esta circulación en noventa días. Sin embargo, no es raro que se tarde más tiempo. El tiempo

necesario para lograr la Pequeña Circulación depende del grado en que puedas
concentrarte, relajarte, comprender las técnicas y los principios, y sentir el flujo del Qi. Es muy importante que no intentes acelerar el proceso, ya que
esto empeorará la circulación y podría ser peligroso.

You should understand that Qi is and always has been circulating all the time in your body. However, the Qi circulation can become stagnant or slow.
This is because there are many knots in the vessels and Qi channels, where the
channels are narrower or harder to penetrate. Usually, these knots are located
at cavities. The main purpose of Nei Dan meditation is to open or widen these
knots and enable the Qi to flow without stagnation. When Qi is stagnant and
does not flow smoothly, you will soon feel sick and the related organ will
become weakened. When the Qi channels are open, the arteries will also be open and will allow the blood to flow smoothly. This is because the arteries usually follow the Qi channels. For this reason, meditation is often able to alleviate
high blood pressure.
In Nei Dan Small Circulation, there are three cavities or knots that are harder to pass through than the others, and might cause difficulties (Figure 3-4).
These are called the San Guan,) or Three Gates.
The first cavity is called Weilu (Tailbone,) by the Daoists and Changqiang (Gv-1)(Long Strength,) by the acupuncturists. It is located at
the tailbone.
The second cavity is called Jiaji (Squeezing Spine,) by Daoists. Jiaji is
called Lingtai (Gv-10)(Spirit’s Platform,) by acupuncturists and Mingmen (Life’s Door,) by Chinese martial artists. The martial artists use the name
Life’s Door because a strike to this point can cause a heart attack and kill an
opponent. (There is also a cavity called Mingmen (Gv-4) by acupuncturists which belongs to the Governing vessel).
The last cavity is called Yuzhen (Jade Pillow,) by Daoists and Naohu (Gv-17)(Brain’s Household,) by acupuncturists, and is located at the base of the skull. Further explanation of these three cavities will be given in
the next section. These cavities offer the greatest resistance to increased Qi
flow, and so are the three major milestones for judging progress in achieving
Small Circulation.

While controlling the Qi as it circulates, you should be able to feel a flow of energy, following the guidance of your mind. However, you can also feel the back muscles beside the vessel expanding and tensing. This feeling of expansion will not happen when the Qi goes above the Jade Pillow cavity at the back of the head. Instead, you will feel only the energy or Qi flow, since there is no thick muscle on the head to feel. The usual feeling of Qi flow on the head is local numbness or tickling, as though insects were brushing the skull.

During meditation, you may find your body naturally swinging or rocking forward and backward. You may also feel a muscle jump or contract by itself.

These are all symptoms of Dong Chu caused by Qi redistribution. All of this is normal, and you have nothing to be alarmed about.

Once you have accomplished Small Circulation, you can then try to master Grand Circulation, which circulates energy to the entire body through the twelve Qi channels. Usually, you will either concentrate only on your arms or only on your legs first, and then go to the other limbs. However, it is also common, once you complete Small Circulation, to practice guiding the Qi to the upper and lower limbs simultaneously and to imagine Qi expanding from the two main vessels.

In the next section, both Buddhist and Daoist meditation methods will be discussed. Before you start meditation, read this and the following sections repeatedly, until you are sure you understand them. If you are interested in knowing more about Nei Dan meditation, please refer to the books: The Root of Chinese Qigong and Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung, available from YMAA Publication Center.

Debes comprender que el Qi circula y siempre ha circulado por tu cuerpo. Sin embargo, la circulación del Qi puede estancarse o ralentizarse.

Esto se debe a que hay muchos nudos en los vasos y canales de Qi, donde los canales son más estrechos o difíciles de penetrar. Por lo general, estos nudos se encuentran en las cavidades. El objetivo principal de la meditación Nei Dan es abrir o ensanchar estos nudos y permitir que el Qi fluya sin estancarse. Cuando el Qi está estancado y no fluye con suavidad, pronto te sentirás mal y el órgano relacionado se debilitará. Cuando los canales de Qi están abiertos, las arterias también estarán

abiertas y permitirán que la sangre fluya con suavidad. Esto se debe a que las arterias suelen seguir los canales de Qi. Por esta razón, la meditación a menudo puede aliviar
la presión arterial alta.
En la pequeña circulación Nei Dan, hay tres cavidades o nudos que son más difíciles de atravesar que los demás y pueden causar dificultades (Figura 3-4).
Se denominan San Guan,) o Tres Puertas.
La primera cavidad se denomina Weilu (Coxis,) por los taoístas y Changqiang (Gv-1) (Fuerza Larga,) por los acupuntores. Se encuentra en el coxis.
La segunda cavidad es llamada Jiaji (columna vertebral apretada) por los taoístas. Jiaji es
llamada Lingtai (Gv-10) (plataforma del espíritu) por los acupunturistas y Mingmen
(puerta de la vida) por los artistas marciales chinos. Los artistas marciales utilizan el nombre de
Puerta de la Vida porque un golpe en este punto puede provocar un ataque al corazón y matar al
oponente. (También hay una cavidad llamada Mingmen (Gv-4) por los acupunturistas
que pertenece al vaso Gobernador).
La última cavidad se llama Yuzhen (Almohada de Jade) por los taoístas y Naohu
(Gv-17) (Hogar del cerebro) por los acupuntores, y se encuentra en la base del cráneo. En la siguiente sección se ofrecerá una explicación más detallada de estas tres cavidades.
Estas cavidades ofrecen la mayor resistencia al aumento del flujo de Qi, por lo que son los tres hitos principales para juzgar el progreso en el logro de la
Pequeña Circulación.
Mientras controlas el Qi a medida que circula, deberías poder sentir un flujo de
energía, siguiendo la guía de tu mente. Sin embargo, también puedes sentir cómo
los músculos de la espalda junto al vaso se expanden y se tensan. Esta sensación de expansión no se producirá cuando el Qi suba por encima de la cavidad de la Almohada de Jade en la parte posterior
de la cabeza. En su lugar, solo sentirás la energía o el flujo de Qi, ya que no hay
músculos gruesos en la cabeza que se puedan sentir. La sensación habitual del flujo de Qi en la cabeza es un
entumecimiento o cosquilleo local, como si unos insectos rozaran el cráneo.
Durante la meditación, es posible que sienta que su cuerpo se balancea o se mece
hacia adelante y hacia atrás de forma natural. También puede sentir que un músculo se contrae o se contrae por sí solo.
Todos estos son síntomas de Dong Chu causados por la redistribución del Qi. Todo esto es
normal y no hay nada de qué alarmarse.
Una vez que hayas logrado la Pequeña Circulación, puedes intentar dominar la

Gran Circulación, que hace circular la energía por todo el cuerpo a través de los
doce canales de Qi. Por lo general, primero te concentrarás solo en los brazos o
solo en las piernas, y luego pasarás a las otras extremidades. Sin embargo, también es común, una vez que completas la Pequeña Circulación, practicar guiar el Qi a las
extremidades superiores e inferiores simultáneamente e imaginar que el Qi se expande desde los
dos vasos principales.
En la siguiente sección se tratarán los métodos de meditación budista y taoísta.
Antes de empezar a meditar, lea esta sección y las siguientes
varias veces, hasta que esté seguro de que las entiende. Si te interesa saber más sobre la meditación Nei Dan, consulta los libros: La raíz del qigong chino y el cambio de músculos/tendones y el lavado de médula/cerebro Chi
Kung, disponibles en el Centro de Publicaciones de la YMAA.

[Duqi (Daoist)]
[Duqi (Taoísta)]

[Shenque(Acupuntura)]
[Shenque(Acupuntura)]

[Dan Tian (Daoist)]
[Qihai (Acupuncture)]

[Figure 3-3. Course of the Ren Mai]
[Figura 3-3. Recorrido del Ren Mai]

[Yuzhen (Daoist)]
[Naohu (Acupuncture)]

[Tianlinggai (Daoist)]
[Baihui (Acupuncture)]

[Shangbei (Daoist)]
[Dazhui (Acupuncture)]

[Bi (Daoist)]

[Suliao (Acupuncture)]

[Mingmen or Jiaji (Daoist)]
[Lingtai (Acupuncture)]

[Weilu (Daoist)]
[Changqiang (Acupuncture)]

[Haidi (Daoist)]
[Huiyin (Acupuncture)]

[Figure 3-4. Course of the Du Mai]
[Figura 3-4. Recorrido del Du Mai]

[Figure 3-5. Tongue Position]
[Figura 3-5. Posición de la lengua]

3-3. Nei Dan Meditation Training

3-3. Entrenamiento de meditación Nei Dan

Small Circulation (Xiao Zhou Tian)

Pequeña circulación (Xiao Zhou Tian)

Meditation Breathing. The first and most important step for effective meditation is proper breathing. There are two basic methods in use in Chinese meditation: Daoist and Buddhist.
Daoist breathing, also known as Reverse Breathing (Fan Hu Xi,), is used to prepare the Qi for circulation, and its proper development is crucial. In
Daoist breathing the normal movement of the lower abdomen is reversed during inhalation and exhalation. Instead of expanding when inhaling, the Daoist
contracts, and vice versa (Figure 3-6). Never hold your breath or force the
process. Inhale through the nose slowly, keeping the flow smooth and easy, and
contract and lift the lower abdomen up behind the navel. When the lungs are
filled, exhale gently.

Inhalation is considered Yin and exhalation is considered Yang. They must operate together like the Yin-Yang symbol, one becoming the other smoothly
and effortlessly in a fluid circular motion. As exhalation occurs, slowly push out
the Dan Tian or lower abdomen. The area of the Dan Tian is where the Qi is generated and accumulated in order to start Small Circulation. Because of this, the
muscles around the Dan Tian must be trained so that they can sufficiently contract and expand while you inhale and exhale. At first, expanding the lower abdomen while exhaling may be difficult; but with practice the muscles learn to
expand more and more until the entire lower abdomen expands upon exhalation from the navel to the pubic bone. Do not force the Dan Tian to expand, but
work gently until success is achieved.
This whole process of Daoist breathing is a form of deep breathing, not because the breathing is heavy, but because it works the lungs to near capacity. While many people who engage in strenuous exercise breathe hard, they do
not necessarily breathe deeply. Deep breathing causes the internal organs to
vibrate in rhythm with the breath, which stimulates and exercises them. The
organs would not receive this type of internal exercise without deep breathing.
Many forms of strenuous exercise only condition the external muscles, while
doing very little for the vital organs.
In the Buddhist breathing method, the movement of the abdomen is the opposite of the Daoist. When you inhale, expand your lower abdomen, and when
you exhale, contract it (Figure 3-6). This kind of breathing is called Normal
Breathing (Zhen Hu Xi,). It is the same kind of breathing a singer practices.
Both methods use the same principle of Qi generation. The main difference is that the coordination of the abdominal motion and the breathing is opposite.
In fact, many meditators can use either method, and switch very easily.

Respiración meditativa. El primer paso y el más importante para una meditación eficaz es respirar correctamente. Hay dos métodos básicos que se utilizan en la meditación china: el taoísta y el budista.
La respiración taoísta, también conocida como respiración inversa (Fan Hu Xi), se
utiliza para preparar el Qi para su circulación, y su correcto desarrollo es crucial. En
respiración taoísta, el movimiento normal de la parte inferior del abdomen se invierte durante la inhalación y la exhalación. En lugar de expandirse al inhalar, el taoísta

se contrae, y viceversa (Figura 3-6). Nunca contenga la respiración ni fuerce el proceso. Inhale lentamente por la nariz, manteniendo un flujo suave y fácil, y contraiga y levante la parte inferior del abdomen por detrás del ombligo. Cuando los pulmones estén llenos, exhale suavemente.

La inhalación se considera Yin y la exhalación se considera Yang. Deben funcionar juntas como el símbolo del Yin-Yang, una convirtiéndose en la otra de forma suave y sin esfuerzo, en un movimiento circular fluido. A medida que se produce la exhalación, empuje lentamente hacia afuera el Dan Tian o la parte inferior del abdomen. El área del Dan Tian es donde se genera y acumula el Qi para iniciar la Pequeña Circulación. Por ello, los músculos que rodean el Dan Tian deben entrenarse para que puedan contraerse y expandirse lo suficiente mientras se inhala y se exhala. Al principio, puede resultar difícil expandir la parte inferior del abdomen mientras se exhala, pero con la práctica los músculos aprenden a expandirse cada vez más hasta que toda la parte inferior del abdomen se expande al exhalar, desde el ombligo hasta el hueso púbico. No fuerce la expansión del Dan Tian, sino que trabaje suavemente hasta lograrlo.

Todo este proceso de respiración taoísta es una forma de respiración profunda, no porque la respiración sea pesada, sino porque hace trabajar los pulmones casi al máximo de su capacidad. Aunque muchas personas que realizan ejercicios extenuantes respiran con dificultad, no necesariamente respiran profundamente. La respiración profunda hace que los órganos internos vibren al ritmo de la respiración, lo que los estimula y ejercita. Los órganos no recibirían este tipo de ejercicio interno sin la respiración profunda.

Muchas formas de ejercicio extenuante solo acondicionan los músculos externos, mientras que hacen muy poco por los órganos vitales.

En el método de respiración budista, el movimiento del abdomen es opuesto al taoísta. Al inhalar, expanda la parte inferior del abdomen y, al exhalar, contraiga (Figura 3-6). Este tipo de respiración se denomina respiración normal (Zhen Hu Xi,). Es el mismo tipo de respiración que practican los cantantes.

Ambos métodos utilizan el mismo principio de generación de Qi. La principal diferencia es que la coordinación del movimiento abdominal y la respiración es opuesta.

De hecho, muchos meditadores pueden utilizar cualquiera de los dos métodos y cambiar de uno a otro con mucha facilidad.

[Daoist:
B - Inhale
A - Exhale]
[Taoísta:

B - Inhalar
A - Exhalar]

[Buddhist:
A - Inhale
B - Exhale]
[Budista:
A - Inhalar
B - Exhalar]

[Figure 3-6. Abdominal Motion During Breathing]
[Figura 3-6. Movimiento abdominal durante la respiración]

Meditation and Qi Circulation. Once you can breathe adequately according to the Daoist and Buddhist methods, you can take up sitting meditation to begin the process of Qi circulation. The first goal is to achieve a calm mind while concentrating on deep breathing. You create a type of hypnotic state to do this. You should stay at this stage until you can expand and withdraw your Dan Tian while breathing with no conscious effort, and without your attention wandering. When the muscles around the Dan Tian can be easily controlled, the process of breathing acts like a pump to start a fire, which is Qi production, in the furnace of the Dan Tian. This whole process of generating and accumulating Qi in the Dan Tian is called Lower Level Breathing (Xia Ceng Qi,), while simple exhalation and inhalation in the lungs is called Upper Level Breathing (Shang Ceng Qi,). One system aims at building Qi as energy, while the other aims at building up Qi as air. The over-abundant Qi in the Dan Tian will cause the abdominal area in most people to twitch and feel warm. The pump (the deep breathing) has thus caused a fire (an accumulation of Qi) in the Dan Tian area. When this occurs, the Qi is ready to burst out of the Dan Tian and travel into another cavity.
In order to insure that the accumulated Qi passes into the correct cavity, the sitting posture must be correct (legs crossed). When the Qi is ready to burst from the Dan Tian, it must not be allowed to travel into the legs. By having the legs properly crossed, the Qi is partially blocked. If the Qi does go downward, it may stagnate in some of the cavities. If you are a novice meditator, this is dangerous, since you do not have enough experience with or understanding of controlling Qi with your will. This Qi residue in the cavities will later affect

the Qi circulation in your legs, and might, in extreme cases, cause paralysis.
When Qi goes into an undesired Qi channel and causes problems, it is called
Zou Huo ( ) or Fire Deviation. Therefore, during any serious meditation session in which you attempt to circulate Qi, your legs must be crossed. Only after
Small Circulation has been totally achieved and you are attempting Grand Circulation is it permissible to uncross the legs.

Meditación y circulación del Qi. Una vez que puedas respirar adecuadamente según
los métodos taoístas y budistas, puedes empezar a practicar la meditación sentada para iniciar
el proceso de circulación del Qi. El primer objetivo es alcanzar la calma mental mientras te concentras en la respiración profunda. Para ello, debes crear una especie de estado hipnótico.
Debes permanecer en esta etapa hasta que puedas expandir y retraer tu Dan Tian mientras
respirar sin esfuerzo consciente y sin que tu atención se distraiga. Cuando los músculos que rodean el Dan Tian se pueden controlar fácilmente, el proceso
de respiración actúa como una bomba para encender el fuego, que es la producción de Qi, en el horno del Dan Tian. Todo este proceso de generación y acumulación de Qi en
el Dan Tian se denomina respiración de nivel inferior (Xia Ceng Qi), mientras que la simple exhalación e inhalación en los pulmones se denomina respiración de nivel superior
(Shang Ceng Qi). Un sistema tiene como objetivo acumular Qi como energía, mientras que el
otro tiene como objetivo acumular Qi como aire. El exceso de Qi en el Dan Tian
provocará que la zona abdominal de la mayoría de las personas se contraiga y se sienta caliente. La bomba
(la respiración profunda) ha provocado así un fuego (una acumulación de Qi) en la zona del Dan
Tian. Cuando esto ocurre, el Qi está listo para salir del Dan Tian y viajar a otra cavidad.
Para garantizar que el Qi acumulado pase a la cavidad correcta, la postura sentada debe ser correcta (piernas cruzadas). Cuando el Qi está listo para
saltar del Dan Tian, no se debe permitir que viaje hacia las piernas. Al tener las piernas correctamente cruzadas, el Qi queda parcialmente bloqueado. Si el Qi baja, puede estancarse en algunas de las cavidades. Si eres un meditador novato, esto
es peligroso, ya que no tienes suficiente experiencia ni comprensión para controlar el Qi con tu voluntad. Este residuo de Qi en las cavidades afectará más tarde a
la circulación del Qi en tus piernas y, en casos extremos, podría causar parálisis.
Cuando el Qi entra en un canal de Qi no deseado y causa problemas, se denomina

Zou Huo ( ) o desviación del fuego. Por lo tanto, durante cualquier sesión de meditación seria en la que intentes hacer circular el Qi, debes cruzar las piernas. Solo después de haber logrado la pequeña circulación y cuando intentes la gran circulación, se permite descruzar las piernas.

In order to correctly initiate Small Circulation, the Qi must pass into the Weilu cavity, located in the tailbone. Thus, the Qi passes from the Dan Tian down through the groin area, called the Bottom of the Sea (Haidi,), and into the tailbone. The Qi does pass through other acupuncture cavities on the way to the Weilu (Figure 3-4), but the Weilu will offer the greatest resistance because the bone structure narrows the channel.

During meditation your mind must guide the Qi consciously throughout its circulation. Without the mind consciously leading the circulation of Qi, there will be no consistent or smooth circulation. It sometimes happens that the Qi will pass from the Dan Tian into the Weilu without conscious effort, but the mind must actively guide the Qi for further results. Starting from the Dan Tian, the mind remains calm and fully concentrated only on guiding the Qi past the Weilu. This process must never be pushed. Simply keep the mind on the next cavity and let the Qi get there by itself. The requirement of concentration is one of the reasons why simple relaxation will only promote local circulation. For the larger circuits, the Qi must be guided by the will.

In Daoist breathing, the secret of bringing the Qi to the Weilu is to tighten the anus gently while inhaling. This is called Bi Gang (Close the Anus,) in meditation. When exhaling, the anus is relaxed and Qi is guided to the Weilu. This is called Song Gang (Relax the Anus,). This coordination should be done even after Small Circulation has been completed.

After the Qi has been successfully guided to the Weilu, it moves up the spine to the next major obstacle, the Jiaji (Squeezing Spine,) or Mingmen (Life’s Door,). This point is located on the back directly behind the heart between the spinous processes of the sixth and seventh thoracic vertebrae (Figure 3-4).

As mentioned earlier, this same cavity is called Lingtai (Spirit’s Platform,)

in acupuncture. When Qi flows to this area, it will usually cause the heart to beat faster, which can interfere with concentration. To lose concentration at this point might result in the Qi dispersing in this area, which can cause a cold sweat, tensing of the nerves, and rapid breathing. If the Qi remains in the surrounding area, it will stagnate the Qi flow in that area, and disturb the heart function. However, if you relax, concentrate on the cavity, and remain calm, there is usually little resistance to the Qi flow here.

Once the Qi passes the Jiaji, the last major obstacle on the spine is called the Yuzhen ( ), or Jade Pillow by meditators, and Naohu ( ) by acupuncturists. This cavity is located at the base of the skull on top of the occipital bone (Figure 3-4). Because of the skull structure, the channel is constricted here. If the energy does not pass smoothly through, it may pass into other channels on the head or into the brain. If this happens, you may experience headaches or feverish thinking.

Once the Qi enters the head, the sensation of Qi circulation is different from that of the circulation on the back. Circulation on the back causes the large spinal muscles to tense, and it is easy to feel. However, when the Qi enters the head, where the muscle layer is very thin, you will feel no muscle tension. What you will feel is a tingling sensation, like insects walking on your scalp, that will travel over the top of your head to the front of your face.

The above three major cavities are called the Three Gates or San Guan ( ) in Chinese meditation.

Para iniciar correctamente la Pequeña Circulación, el Qi debe pasar a la cavidad Weilu, situada en el coxis. Así, el Qi pasa desde el Dan Tian hacia abajo a través de la zona de la ingle, llamada Fondo del Mar (Haidi,), y entra en el coxis. El Qi pasa por otras cavidades de acupuntura en su camino hacia el Weilu (Figura 3-4), pero el Weilu ofrecerá la mayor resistencia porque la estructura ósea estrecha el canal.

Durante la meditación, tu mente debe guiar conscientemente al Qi a lo largo de su circulación. Sin la mente guiando conscientemente la circulación del Qi, no habrá una circulación constante ni fluida. A veces ocurre que el Qi pasa del Dan Tian al Weilu sin esfuerzo consciente, pero la mente debe guiar activamente el Qi para obtener mejores resultados. Comenzando por el Dan Tian,

la mente permanece tranquila y totalmente concentrada solo en guiar el Qi más allá del
Weilu. Este proceso nunca debe forzarse. Simplemente mantenga la mente en la siguiente
cavidad y deje que el Qi llegue allí por sí mismo. El requisito de concentración es una
de las razones por las que la simple relajación solo promoverá la circulación local. Para los
circuitos más grandes, el Qi debe ser guiado por la voluntad.
En la respiración taoísta, el secreto para llevar el Qi al Weilu es apretar
suavemente el ano mientras se inhala. Esto se llama Bi Gang (cerrar el ano) en
la meditación. Al exhalar, se relaja el ano y se guía el Qi hacia el Weilu.
Esto se denomina Song Gang (Relajar el ano) en la meditación. Esta coordinación debe
realizarse incluso después de haber completado la Pequeña Circulación.
Una vez que el Qi ha sido guiado con éxito hacia el Weilu, asciende por la columna vertebral
hasta el siguiente obstáculo importante, el Jiaji (Columna vertebral apretada) o Mingmen (Puerta de la vida
). Este punto se encuentra en la espalda, justo detrás del corazón, entre las apófisis espinosas de la sexta y séptima vértebras torácicas (Figura 3-4).
Como se mencionó anteriormente, esta misma cavidad se llama Lingtai (Plataforma del espíritu)
en acupuntura. Cuando el Qi fluye hacia esta zona, suele hacer que el corazón
late más rápido, lo que puede interferir en la concentración. Perder la concentración en
este punto puede provocar que el Qi se disperse en esta zona, lo que puede causar sudor frío,
tensión nerviosa y respiración acelerada. Si el Qi permanece en la zona circundante, estancará el flujo de Qi en esa zona y perturbará la función cardíaca.
Sin embargo, si te relajas, te concentras en la cavidad y mantienes la calma,
normalmente hay poca resistencia al flujo de Qi en este punto.
Una vez que el Qi pasa el Jiaji, el último obstáculo importante en la columna vertebral se llama
Yuzhen ( ), o Almohada de Jade para los meditadores, y Naohu ( ) para los acupunturistas. Esta cavidad se encuentra en la base del cráneo, en la parte superior del hueso occipital
(Figura 3-4). Debido a la estructura del cráneo, el canal se estrecha en este punto. Si la
energía no pasa con fluidez, puede pasar a otros canales de la cabeza o al cerebro. Si esto ocurre, es posible que experimente dolores de cabeza o pensamientos febriles.
Una vez que el Qi entra en la cabeza, la sensación de circulación del Qi es diferente de
la circulación en la espalda. La circulación en la espalda hace que los grandes

músculos espinales se tensen, y es fácil de sentir. Sin embargo, cuando el Qi entra en la
cabeza, donde la capa muscular es muy fina, no se siente tensión muscular. Lo que
se siente es una sensación de hormigueo, como si unos insectos caminaran por el cuero cabelludo, que
viaja por la parte superior de la cabeza hasta la parte delantera de la cara.
Las tres cavidades principales mencionadas anteriormente se denominan las Tres Puertas o San Guan
( ) en la meditación china.

After the Qi passes through the Yuzhen, your mind guides the Qi up over the
top of the head, down the middle of the face and chest, and finally back to the
Dan Tian, where the cycle starts over. Once you have achieved a complete Small
Circulation cycle, then the whole process is done continuously. Achieving Small
Circulation requires three sessions of meditation each day for a period of ninety or more days. Grand Circulation may take years to achieve.
Up to this point, little has been said about breathing during Qi circulation.
The cyclic movement of Qi must coordinate with deep breathing. Figure 3-7 shows the basic pattern of Daoist meditation, which consists of guiding the Qi
through one cycle of Small Circulation during two sets of breaths (Table 3-1 lists
the names of the important points and their corresponding abbreviations on
Figures 3-7 to 3-9). This is the cycle that beginners should attempt.
To begin, during the first inhalation your mind guides the Qi from the nose
to the Dan Tian. Next, exhale and guide the Qi from the Dan Tian to the Weilu.
Then, inhale and lead the Qi up to the point at the top of the shoulders, called
the Shangbei ( ) or Dazhui (Gv-14)( )(see Table 3-1). Finally, exhale and guide the Qi over your head to your nose to complete one cycle. Continue circulating the Qi, one cycle every two breaths.
After you are proficient with the two-breath cycle, you can circulate Qi in a
one-breath cycle. This cycle is the basis for using Qi as the energy source in the
martial arts. Figure 3-8 shows the one-breath cycle. You guide the Qi to the tailbone while exhaling, and then to the nose while inhaling.
Some beginning meditators say they cannot feel the Qi flow, while others say they feel it is stopped at a particular point. The response to both of these

comments is to continue doing the cycle. At first, it will be mostly your imagination and not much Qi, but with perseverance the flow will become stronger,
more complete, and more perceptible. Remember, the Qi is always flowing or
you would not be alive. Since Qi follows the mind, keeping your attention moving will keep the Qi flowing through the channels and gradually open the constrictions.

Después de que el Qi pasa a través del Yuzhen, tu mente guía el Qi hacia arriba por encima de la
cabeza, hacia abajo por el centro de la cara y el pecho, y finalmente de vuelta al
Dan Tian, donde el ciclo comienza de nuevo. Una vez que hayas logrado un ciclo completo de la Pequeña
Circulación, todo el proceso se realiza de forma continua. Para lograr la Pequeña
Circulación se requieren tres sesiones de meditación al día durante un periodo de noventa días o más. La Gran Circulación puede tardar años en lograrse.
Hasta este momento, se ha hablado poco sobre la respiración durante la circulación del Qi.
El movimiento cíclico del Qi debe coordinarse con la respiración profunda. La figura 3-7
muestra el patrón básico de la meditación taoísta, que consiste en guiar el Qi
a través de un ciclo de Circulación Pequeña durante dos series de respiraciones (la tabla 3-1 enumera
los nombres de los puntos importantes y sus correspondientes abreviaturas en
las figuras 3-7 a 3-9) . Este es el ciclo que deben intentar los principiantes.
Para empezar, durante la primera inhalación, la mente guía el Qi desde la nariz
hasta el Dan Tian. A continuación, exhala y guía el Qi desde el Dan Tian hasta el Weilu.
Luego, inhala y lleva el Qi hasta el punto situado en la parte superior de los hombros, llamado
Shangbei ( ) o Dazhui (Gv-14)( )(véase la Tabla 3-1) . Por último, exhala y
guía el Qi por encima de la cabeza hasta la nariz para completar un ciclo. Continúa haciendo circular el Qi, un ciclo cada dos respiraciones.
Una vez que domines el ciclo de dos respiraciones, podrás hacer circular el Qi en un
ciclo de una respiración. Este ciclo es la base para utilizar el Qi como fuente de energía en las
artes marciales. La figura 3-8 muestra el ciclo de una respiración. Guíe el Qi hacia el coxis mientras exhala y luego hacia la nariz mientras inhala.
Algunos meditadores principiantes dicen que no pueden sentir el flujo del Qi, mientras que otros

dicen que sienten que se detiene en un punto concreto. La respuesta a ambos
comentarios es continuar realizando el ciclo. Al principio, será
principalmente su imaginación y no habrá mucho Qi, pero con perseverancia el flujo se hará más fuerte,
más completo y más perceptible. Recuerda que el Qi siempre está fluyendo o
no estarías vivo. Dado que el Qi sigue a la mente, mantener tu atención
en movimiento hará que el Qi siga fluyendo a través de los canales y abrirá gradualmente
las constricciones.

Advanced students can try reversing the current of Qi in Small Circulation
so that the Qi travels up the chest, over the top of the head, down the back, and
then to the Dan Tian. In reverse circulation, the transition points of Qi between
inhalation and exhalation remain the same. Thus, inhale and guide the Qi from
the Dan Tian to the nose; next, exhale and guide the Qi over the head to the
Shangbei. The next step is to inhale and guide the Qi to the tailbone
(Weilu). Finally, exhale and guide the Qi to the Dan Tian. The one-breath cycle follows
the same principle. This reversed circulation can help heal injuries and can
clear blockages that the regular circulation has difficulty passing through.
Included with the one-breath cycle described above is the Buddhist system of Qi circulation (Figure 3-9). The Buddhist meditator inhales and guides Qi from
the nose, down the chest through the groin to the tailbone. Then he exhales and
guides the Qi up the spine, then over the head to the nose. Buddhists can also
reverse the direction of the cycle. Remember that in the Buddhist method, the
Dan Tian expands during inhalation and contracts during exhalation.
There are also methods of meditation that do not use the Dan Tian as the source of Qi. Some systems use the solar plexus, the forehead, or other points,
and generate Qi through concentration alone, without breath coordination.

Los estudiantes avanzados pueden intentar invertir la corriente del Qi en la Circulación Pequeña
para que el Qi suba por el pecho, pase por la parte superior de la cabeza, baje por la espalda y
luego llegue al Dan Tian. En la circulación inversa, los puntos de transición del Qi entre

la inhalación y la exhalación siguen siendo los mismos. Por lo tanto, inhale y guíe el Qi desde el Dan Tian hasta la nariz; a continuación, exhale y guíe el Qi por encima de la cabeza hasta el Shangbei. El siguiente paso es inhalar y guiar el Qi hacia el coxis (Weilu). Por último, exhala y guía el Qi hacia el Dan Tian. El ciclo de una respiración sigue el mismo principio. Esta circulación inversa puede ayudar a curar lesiones y puede eliminar bloqueos que la circulación regular tiene dificultades para atravesar.

Incluido en el ciclo de una respiración descrito anteriormente se encuentra el sistema budista de circulación del Qi (Figura 3-9). El meditador budista inhala y guía el Qi desde la nariz, bajando por el pecho a través de la ingle hasta el coxis. Luego exhala y guía el Qi hacia arriba por la columna vertebral, luego por encima de la cabeza hasta la nariz. Los budistas también pueden invertir la dirección del ciclo. Recuerde que en el método budista, el Dan Tian se expande durante la inhalación y se contrae durante la exhalación.

También hay métodos de meditación que no utilizan el Dan Tian como fuente de Qi. Algunos sistemas utilizan el plexo solar, la frente u otros puntos, y generan Qi solo a través de la concentración, sin coordinar la respiración.

[EXHALE]
[EXHALAR]

[INHALE]
[INHALAR]

[Figure 3-7. Breathing and Qi Circulation—Two Breath Cycle]
[Figura 3-7. Respiración y circulación del qi- ciclo de dos respiraciones]

[Figure 3-8. Breathing and Qi Circulation—One Breath Cycle]
[Figura 3-8. Respiración y circulación del qi- un ciclo respiratorio]

[Figure 3-9. Breathing and Qi Circulation—Buddhist Method]
[Figura 3-9. Respiración y circulación del qi- método budista]

Table 3-1

Point	Daoist Name	Acupuncture Name	Location

A	Dan Tian ( )	Qihai ( )	One and half inches below the navel
B	Haidi ( )	Huiyin ( )	Pelvic floor
C	Weilu ( )	Changqiang ( )	Tailbone
D	Mingmen ( )	Lingtai ( )	On the spine behind the heart
E	Shangbei ( )	Dazhui ( )	Upper back
F	Yuzhen ( )	Naohu ( )	Base of the skull
G	Tianlinggai ( )	Baihui ( )	Crown of the skull
H	Bi ( )	Suliao ( )	Nose
I	Duqi ( )	Shenque ( )	Navel

Tabla 3-1

Punto	Nombre taoísta	Nombre de acupuntura	Ubicación
A	Dan Tian ( )	Qihai ( )	Una pulgada y media por debajo del ombligo.
B	Haidi ( )	Huiyin ( )	Suelo pélvico
C	Weilu ( )	Changqiang ( )	Coxis
D	Mingmen ( )	Lingtai ( )	En la columna vertebral, detrás del corazón.
E	Shangbei ( )	Dazhui ( )	Parte superior de la espalda
F	Yuzhen ( )	Naohu ( )	Base del cráneo
G	Tianlinggai ( )	Baihui ( )	Corona del cráneo
H	Bi ( )	Suliao ( )	Nariz
I	Duqi ( )	Shenque ( )	Ombligo

Novice Meditators. If you are coming to meditation seriously for the first time, you should not attempt to circulate Qi from the very start. The primary goal of the beginner must be to train the muscles around the Dan Tian so that the Daoist method of breathing is easy and natural. The training of the muscles is achieved through the preliminary practice of reverse breathing. Once your muscles have been adequately trained and your mind sufficiently calmed, you may then attempt to circulate the Qi.

Meditadores principiantes. Si es la primera vez que se toma en serio la meditación, no debe intentar hacer circular el Qi desde el principio. El objetivo principal

del principiante debe ser entrenar los músculos alrededor del Dan Tian para que
el método taoísta de respiración sea fácil y natural. El entrenamiento de los músculos
se logra mediante la práctica preliminar de la respiración inversa. Una vez que
los músculos hayan sido entrenados adecuadamente y la mente esté lo suficientemente calmada,
entonces se puede intentar hacer circular el Qi.

Pre-meditation Warm-up. Before meditation, you should spend three to five minutes calming your mind. Once your mind is calm you can begin concentrated meditation with better results. Calming your mind before meditation may be
thought of as a warm-up exercise. For more experienced meditators, the warmup takes less time.

Calentamiento previo a la meditación. Antes de meditar, debes dedicar entre tres y cinco
minutos a calmar tu mente. Una vez que tu mente esté en calma, podrás comenzar la meditación concentrada con mejores resultados. Calmar la mente antes de meditar puede
considerarse como un ejercicio de calentamiento. Para los meditadores más experimentados, el calentamiento lleva menos tiempo.

Posture. Two common cross-legged postures appropriate for meditation are shown in Figures 3-10 and 3-11. Pick the one that is most comfortable for you.
In any posture, your back should be straight without being bolt upright; do not
slouch. It is easiest to sit on a cushion about two to five inches thick with the
knees or feet on the floor at a lower level. This helps to keep the back straight
without strain.
If your legs become numb while sitting, uncross them and relax. With continued practice you will be able to sit comfortably for longer and longer periods. This usually takes several weeks. Sitting cross-legged restricts the normal
flow of blood and Qi, and the body needs to learn to adjust to the new position.
In both sitting positions your hands should be held at the Dan Tian, one on
top of the other, with the tips of the thumbs touching. This position helps you
to feel your breathing as you expand the Dan Tian, and to coordinate deep breathing and Qi circulation.

Postura. En las figuras 3-10 y 3-11 se muestran dos posturas comunes con las piernas cruzadas adecuadas para la meditación.

Elija la que le resulte más cómoda.
En cualquier postura, la espalda debe estar recta sin estar completamente erguida; no
se encorve. Lo más fácil es sentarse en un cojín de entre cinco y doce centímetros de grosor con las
rodillas o los pies en el suelo a un nivel más bajo. Esto ayuda a mantener la espalda recta
sin tensión.
Si se le entumecen las piernas mientras está sentado, descrucélas y relájese. Con la práctica continua, podrá sentarse cómodamente durante períodos cada vez más largos. Esto suele llevar varias semanas. Sentarse con las piernas cruzadas restringe el flujo normal
de sangre y Qi, y el cuerpo necesita aprender a adaptarse a la nueva posición.
En ambas posiciones sentadas, las manos deben mantenerse en el Dan Tian, una sobre
la otra, con las yemas de los pulgares tocándose. Esta posición le ayuda a
sentir su respiración mientras expande el Dan Tian y a coordinar la respiración profunda
y la circulación del Qi.

[Figure 3-10]
[Figure 3-11]

Geographical Positioning. While meditating, you should face east in the morning and face south at night. This common practice was most likely established because experienced meditators discovered that their Qi circulation was
more fluid when they faced east in the morning. This may be because the rotation of the earth enhances the flow of Qi slightly, and also because of the energy of the early morning sun. Meditators face south at night because the earth’s
magnetic field originates from the South Pole. If you face the south, you obtain
energy nourishment from the earth.

Posicionamiento geográfico. Mientras meditas, debes orientarte hacia el este por la mañana y hacia el sur por la noche.
Esta práctica habitual se estableció probablemente porque los meditadores experimentados descubrieron que la circulación de su Qi era
más fluida cuando se orientaban hacia el este por la mañana. Esto puede deberse a que la rotación de la Tierra mejora ligeramente el flujo de Qi, y también a la energía del sol de la madrugada. Los meditadores se orientan hacia el sur por la noche porque el campo magnético de la Tierra se origina en el Polo Sur. Si te orientas hacia el sur, obtienes
energía nutritiva de la Tierra.

Time of Meditation. Ideally, you should meditate three times a day for one half hour at a time. The best times to practice are fifteen minutes before sunrise (facing east), one to two hours after lunch (facing east), and one half hour before going to sleep (facing south). With this schedule you can, if you remain calm and concentrated, achieve Small Circulation in about three months. These three times are the best because the morning and evening meditations take advantage of the changing of the body's energy from Yin to Yang, and vice versa. The afternoon is the best time to calm the mind and cool the body's excess Yang state.

If you can only meditate twice a day, skip the afternoon session. If only once, then meditate in either the morning or evening. Reducing the number of sessions means taking longer to achieve Small Circulation. Do not be discouraged by this. Instead, enjoy what you are learning and doing, proceed with care, and you will achieve your goal.

Tiempo de meditación. Lo ideal es meditar tres veces al día durante media hora cada vez. Los mejores momentos para practicar son quince minutos antes del amanecer (mirando hacia el este), una o dos horas después del almuerzo (mirando hacia el este) y media hora antes de irse a dormir (mirando hacia el sur). Con este horario, si se mantiene tranquilo y concentrado, podrá alcanzar la Pequeña Circulación en unos tres meses.

Estos tres momentos son los mejores porque las meditaciones de la mañana y la noche aprovechan el cambio de energía del cuerpo de Yin a Yang, y viceversa. La tarde es el mejor momento para calmar la mente y enfriar el exceso de Yang del cuerpo.

Si solo puede meditar dos veces al día, omita la sesión de la tarde. Si solo puede hacerlo una vez, medite por la mañana o por la noche. Reducir el número de sesiones significa tardar más en lograr la Pequeña Circulación. No se desanime por ello. En cambio, disfrute de lo que está aprendiendo y haciendo, proceda con cuidado y alcanzará su objetivo.

Thoughts. During meditation your mind should focus on the Dan Tian and on the Qi circulation. The whole purpose of meditation is lost if your mind wanders. You must achieve a relaxed hypnotic trance; this is easily done by concentrating on the rhythmic pattern of your breathing. If your attention does

stray, or if thoughts arise, simply return your attention to your breathing.
If you have too many day-to-day worries bothering you during meditation, do not meditate and do not attempt to circulate Qi. Instead, breathe deeply for relaxation. Attempting to circulate Qi while emotionally agitated can only harm you.

Pensamientos. Durante la meditación, tu mente debe enfocarse en el Dan Tian y en la circulación del Qi. Si tu mente divaga, se pierde todo el propósito de la meditación. Debes alcanzar un trance hipnótico relajado; esto se logra fácilmente concentrándote en el patrón rítmico de tu respiración. Si tu atención se distrae o si surgen pensamientos, simplemente vuelve a enfocar tu atención en tu respiración.
Si tienes demasiadas preocupaciones cotidianas que te molestan durante la meditación, no medites y no intentes hacer circular el Qi. En su lugar, respira profundamente para relajarte. Intentar hacer circular el Qi mientras estás emocionalmente agitado solo puede perjudicarte.

Position of the Tongue, Teeth, and Eyes. During meditation, your tongue should lightly touch the roof of your mouth near its center. This touch creates a bridge between Yin and Yang and allows the Qi to circulate in a continuous path around the body. Take care that your tongue is neither too far forward nor too far back—both will hinder meditation. Too far forward causes sleepiness, too far backward hinders relaxation, and the tension obstructs the Qi flow.
The tongue bridge also allows saliva to accumulate in your mouth. Swallow this saliva occasionally to keep your throat from getting dry. In addition, your teeth should touch lightly.
You can keep your eyes closed or half open during meditation. Do not let yourself become sleepy if your eyes are closed.

Posición de la lengua, los dientes y los ojos. Durante la meditación, la lengua debe tocar ligeramente el paladar, cerca de su centro. Este contacto crea un puente entre el yin y el yang y permite que el qi circule de forma continua por todo el cuerpo. Procure que la lengua no esté ni demasiado adelantada ni demasiado atrás, ya que ambas posiciones dificultan la meditación. Demasiado adelante provoca somnolencia,

demasiado atrás dificulta la relajación y la tensión obstruye el flujo del Qi.
El puente de la lengua también permite que la saliva se acumule en la boca. Trague
esta saliva de vez en cuando para evitar que se le seque la garganta. Además, los
dientes deben tocarse ligeramente.
Puede mantener los ojos cerrados o entreabiertos durante la meditación. No deje
que le entre sueño si tiene los ojos cerrados.

The Mechanics of Meditation.

La mecánica de la meditación.

Cautions—Here are a few general rules that will prevent you from causing yourself injury, and will help you speed the process of meditation.

Precauciones- aquí hay algunas reglas generales que evitarán que te lesiones y te ayudarán a acelerar el proceso de meditación.

1. Don’t smoke. Because meditation involves deep breathing, your lungs must be able to function adequately.
2. Don’t drink to excess. Too much alcohol will hurt the nervous system and hinder Qi circulation. Naturally, you should not drink just before meditating. Alcohol can affect your neutral judgment.
3. Wash before meditation. However, you should wait at least fifteen minutes so that your body temperature resumes its normal state. This will help relax your mind.
4. Wear loose, comfortable clothing, especially around the waist.
5. Meditate in a well ventilated area.
6. Men should avoid sex twenty-four hours before and after meditation.
7. During their periods, women should not concentrate on the Dan Tian, but instead on the solar plexus.
8. Meditate in a quiet place where you will not be disturbed.
9. Wait at least half an hour, and preferably one or two hours, after eating
to meditate.
10. Do not meditate if you are worried or ill.
11. Never hold your breath.
12. Always remain relaxed while meditating.
13. Always concentrate on the Dan Tian and on the Qi flow.
14. If you repeatedly feel bad or get strongly unpleasant reactions during
meditation, stop. Do not proceed without the guidance of a qualified and experienced meditation master.

1. No fumes. Dado que la meditación implica una respiración profunda, tus pulmones
deben poder funcionar adecuadamente.
2. No bebas en exceso. El exceso de alcohol daña el sistema nervioso
y dificulta la circulación del Qi. Naturalmente, no debes beber justo antes de
meditar. El alcohol puede afectar tu juicio neutral.
3. Lávate antes de meditar. Sin embargo, debes esperar al menos quince
minutos para que tu temperatura corporal vuelva a su estado normal. Esto te
ayudará a relajar la mente.
4. Usa ropa holgada y cómoda, especialmente alrededor de la cintura.
5. Medita en un área bien ventilada.
6. Los hombres deben evitar las relaciones sexuales veinticuatro horas
antes y después de meditar.
7. Durante su periodo, las mujeres no deben concentrarse en el Dan Tian,
sino en el plexo solar.
8. Medita en un lugar tranquilo donde no te molesten.
9. Espera al menos media hora, y preferiblemente una o dos horas, después de comer
para meditar.
10. No medite si está preocupado o enfermo.
11. Nunca contenga la respiración.
12. Manténgase siempre relajado mientras medita.
13. Concéntrese siempre en el Dan Tian y en el flujo de Qi.
14. Si se siente mal repetidamente o tiene reacciones muy desagradables durante
la meditación, deténgase. No continúe sin la guía de un maestro de meditación calificado
y con experiencia.

Common Problems:

Problemas comunes:

Numb legs: This problem affects nearly everyone who begins sitting
meditation, especially those who are unused to sitting cross-legged. It is caused by
a reduced flow of blood and Qi to the legs. The problem gradually goes away by
itself. Until then, you should stop meditation when the numbness disturbs your
concentration. Stretch out your legs to open the channels and use acupressure
or massage on the arches of the feet to speed recovery. As soon as feeling
returns, resume meditation.

Piernas entumecidas: este problema afecta a casi todas las personas que comienzan a practicar la meditación sentada, especialmente a aquellas que no están acostumbradas a sentarse con las piernas cruzadas. Se debe a una reducción del flujo sanguíneo y del Qi hacia las piernas. El problema desaparece gradualmente por
sí solo. Hasta entonces, debes dejar de meditar cuando el entumecimiento te impida
concentrarte. Estira las piernas para abrir los canales y utiliza la acupresión
o el masaje en los arcos de los pies para acelerar la recuperación. Tan pronto como recupere la sensibilidad,
reanude la meditación.

Cavity pain: Some meditators experience pain in the tailbone, at the kidneys, at the Life Door (Mingmen, Gv-4,), or at the joints of the inner thighs
when Qi circulation reaches these spots. It is caused by increased pressure at
that point, often because of Qi stagnation. The sensation is normal and can be
relieved through relaxation. Ordinarily, this kind of pain will only last two or
three days, or until the circulation has passed that spot.

Dolor en las cavidades: algunos meditadores experimentan dolor en el coxis, en los riñones, en la Puerta de la Vida (Mingmen, Gv-4) o en las articulaciones de la parte interna de los muslos
cuando la circulación del Qi llega a estos puntos. Está causado por un aumento de la presión en
ese punto, a menudo debido al estancamiento del Qi. La sensación es normal y puede
aliviarse mediante la relajación. Por lo general, este tipo de dolor solo dura dos o
tres días, o hasta que la circulación ha pasado por ese punto.

Headache: This is caused by tension, worry, fatigue or when circulation first reaches the head. If it is caused by tension or worry, stop meditating until
you calm down. If you are too tired to concentrate, it would be better to take
a nap. If it is the result of excess Qi flow to your head, simply relax more and
pay attention to your breathing and to the Dan Tian. Some of the pain can be
relieved by using the massages described in the next section.

Dolor de cabeza: Es causado por tensión, preocupación, fatiga o cuando la circulación
llega primero a la cabeza. Si es causado por tensión o preocupación, deja de meditar hasta
que te calmes. Si está demasiado cansado para concentrarse, sería mejor que tomara
una siesta. Si es el resultado de un exceso de flujo de Qi hacia la cabeza, simplemente relájese más y
preste atención a su respiración y al Dan Tian. Parte del dolor puede aliviarse con los masajes que se describen en la siguiente sección.

Backache: Backaches can be caused either by improper posture or by a residue of stagnant Qi. If your posture is too stiffly erect, or if you slump, there
will be too much tension in the back muscles and a backache will result. To
assume a comfortable posture, sit up very straight, stretching upward as far as
possible, then relax without bending forward.
A residue of stagnant Qi is sometimes dangerous and should be treated with heavy massage. See the next section for a description of effective massage techniques.

Dolor de espalda: El dolor de espalda puede estar causado por una postura incorrecta o por un
residuo de Qi estancado. Si su postura es demasiado rígida y erguida, o si se encorva,
habrá demasiada tensión en los músculos de la espalda y le dolerá. Para adoptar una postura cómoda, siéntese muy recto, estirándose hacia arriba tanto como
sea posible, y luego relájese sin inclinarse hacia adelante.
Los residuos de Qi estancado a veces son peligrosos y deben tratarse con un masaje intenso. Consulte la siguiente sección para obtener una descripción de las técnicas de masaje eficaces.

Drowsiness: Drowsiness is a result of being too tired, in which case you should stop meditating. Take a nap until you feel alert enough to meditate
again.

Somnolencia: La somnolencia es el resultado de estar demasiado cansado, en cuyo caso
deberías dejar de meditar. Toma una siesta hasta que te sientas lo suficientemente alerta como para meditar
de nuevo.

Sweating: If sweating is a result of the environment, that is, if the place where you meditate is too hot or too humid, try to change it. If the sweating is not a result of environmental factors, there are two kinds of sweating—hot and cold. Cold sweats may indicate an injury to one of the cavities in the path of circulation. Consult a meditation master who can help to clear the obstruction.
Hot sweats are usually caused by circulating the Qi without concentrating, and go away with improved concentration and relaxation.

Sudoración: Si la sudoración es consecuencia del entorno, es decir, si el lugar donde meditas es demasiado caluroso o húmedo, intenta cambiarlo. Si la sudoración no es consecuencia de factores ambientales, hay dos tipos de sudoración: caliente y fría. Los sudores fríos pueden indicar una lesión en una de las cavidades de la vía de circulación. Consulta a un maestro de meditación que pueda ayudarte a eliminar la obstrucción.
Los sudores calientes suelen estar causados por la circulación del Qi sin concentración, y desaparecen con la mejora de la concentración y la relajación.

Grand Circulation (Da Zhou Tian,)

Gran Circulación (Da Zhou Tian,)

After you can circulate your Qi at will in the two main vessels (i.e. Small Circulation), you can begin the practice of Grand Circulation, in which you circulate the Qi generated at the Dan Tian through all the Qi channels in your body.
By this time you should be able to feel the Qi generating and flowing around your body through the Governing and Conception vessels. With this experience as a basis, you should be able to accomplish Grand Circulation easily and safely through mental control of the Qi.
To circulate Qi to your arms and hands using Grand Circulation, you can either sit in a chair or stand up. In Grand Circulation training, your whole body should be relaxed. Hold your arms out in front of your body, with the elbows slightly bent. Hold your hands so the palms face forward and your fingers

point up. In this exercise, the thumb and little finger of each hand should be slightly tightened by pulling them back in order to restrict the Qi flow and force it to the palms.

As you inhale, bring the Qi from the tailbone up your back to the top of the shoulders (Figure 3-12). Inhaling also prepares the Qi on the front of the body for a new cycle. As you exhale, guide the Qi not over your head, but into your arms. At the same time that the Qi flows into your arms, your Dan Tian expands, starting a new cycle by moving the new Qi into the tailbone. When you inhale again, guide the Qi to the upper back while preparing for a new cycle on the front of the body. Thus, the Qi cycle is a one way path, in that it does not travel in a complete circle, but in a line that ends in the hands. This cycle is repeated continuously until you can feel the Qi flow to the center of the palms, to a cavity called the Laogong (P-8,) cavity. (In fact, the Qi does circulate back to the Dan Tian, but concentrating on a one-way flow pushes the circulation out to the hands sooner and more strongly.)

When the Qi approaches your palms, you should be able to sense it and feel the warmth. After this is achieved, you should then try to guide Qi to the fingertips. There are many methods of practicing circulation to the upper limbs. You should refer to the next section for descriptions.

To circulate Qi to the lower limbs, a common method is to lie on your back and relax the leg muscles, which opens the Qi channels. Inhale and contract your abdomen, then exhale and guide the Qi through the legs to the Bubbling Well point (Yongquan)(K-1,) on the bottoms of your feet (see Figure 3-13).

Normally the Qi channels in the legs are open wider than those in the arms. Consequently, it is easier to circulate Qi to the legs than to the arms. When the Qi approaches the bottoms of your feet, they will feel warm and numb, and this feeling may persist for several days the first time you experience it.

Some teachers recommend following certain paths to and from the feet and hands. This is not really necessary. If you lead the Qi into your feet and hands, it will find its own way there, and in time will fill your limbs, moving through all the channels, both Jing ( ) and Luo ( ). Keep in mind, too, that leading (i.e., guiding the Qi with your mind) is always gentle and relaxed.

Because the leg channels are open, it is sometimes possible to circulate Qi
while standing, even though the muscles are slightly tense. This is the reason
that Taijiquan practitioners can accomplish Grand Circulation through the slow
motion exercise of Taiji.
After you can circulate Qi to the arms and legs, you have achieved Grand Circulation within your body. This can take six months to achieve, or many
years, depending on you and the time you have available for practice.
Beyond Grand Circulation, you can develop the ability to expand the Qi to the arms and legs simultaneously (Four Gates Breathing,); to expand the Qi in the form of a ball larger than the body (Skin Breathing,); and to take in Qi from outside the body, or direct the Qi at will to specific parts
of the body, such as the joints, fingertips, or the area of an injury.
If you learn to transport Qi beyond your body or to take in Qi from outside, then you may be able to use Qigong to cure illness and injuries involving
Qi disturbances. However, this should not be attempted without training from
an experienced instructor. To take outside, disturbed Qi, called evil Qi (Xie Qi,) into your body without knowing how to get rid of it is dangerous. By the
same token, if you extend your own Qi into another body without knowing the
proper stopping point, you run the risk of Qi exhaustion.

Una vez que puedas hacer circular tu Qi a voluntad en los dos vasos principales (es decir, la Pequeña Circulación), podrás comenzar la práctica de la Gran Circulación, en la que
haces circular el Qi generado en el Dan Tian a través de todos los canales de Qi de
tu cuerpo.
Para entonces, deberías ser capaz de sentir cómo el Qi se genera y fluye por
tu cuerpo a través de los vasos Gobernador y Concepto. Con esta experiencia
como base, deberías poder lograr la Gran Circulación de manera fácil y segura a través del control mental del Qi.
Para hacer circular el Qi hacia los brazos y las manos utilizando la Gran Circulación, puedes
sentarte en una silla o ponerte de pie. En el entrenamiento de la Gran Circulación, todo el cuerpo
debe estar relajado. Extiende los brazos frente al cuerpo, con los codos ligeramente doblados. Sostén las manos con las palmas hacia adelante y los dedos
apuntando hacia arriba. En este ejercicio, el pulgar y el meñique de cada mano deben estar
ligeramente tensos, tirando de ellos hacia atrás para restringir el flujo de Qi y

forzarlo hacia las palmas.
Mientras inhalas, lleva el Qi desde el coxis hacia arriba por la espalda hasta la parte superior de los
hombros (Figura 3-12). La inhalación también prepara el Qi de la parte delantera del cuerpo
para un nuevo ciclo. Al exhalar, guíe el Qi no por encima de la cabeza, sino hacia los
brazos. Al mismo tiempo que el Qi fluye hacia los brazos, el Dan Tian se expande, iniciando un nuevo ciclo al mover el nuevo Qi hacia el coxis. Cuando vuelva a inhalar,
guíe el Qi hacia la parte superior de la espalda mientras se prepara para un nuevo ciclo en la
parte delantera del cuerpo. Por lo tanto, el ciclo del Qi es un camino de un solo sentido, ya que no recorre un círculo completo, sino una línea que termina en las manos. Este ciclo se repite
continuamente hasta que pueda sentir el flujo del Qi hacia el centro de las palmas, a una cavidad llamada Laogong (P-8,). (De hecho, el Qi sí circula de regreso al
Dan Tian, pero concentrarse en un flujo unidireccional empuja la circulación hacia
las manos más rápido y con más fuerza).
Cuando el Qi se acerque a las palmas de las manos, deberías poder sentirlo y notar
el calor. Una vez logrado esto, debes intentar guiar el Qi hacia las yemas de los dedos. Existen muchos métodos para practicar la circulación hacia las extremidades superiores.
Consulte la siguiente sección para obtener más información.
Para hacer circular el Qi hacia las extremidades inferiores, un método común es acostarse boca arriba
y relajar los músculos de las piernas, lo que abre los canales de Qi. Inhale y contraiga
el abdomen, luego exhale y guíe el Qi a través de las piernas hasta el punto del Pozo Burbujeante
(Yongquan) (K-1,) en la planta de los pies (véase la figura 3-13).
Normalmente, los canales de Qi de las piernas están más abiertos que los de los brazos.
Por lo tanto, es más fácil hacer circular el Qi hacia las piernas que hacia los brazos. Cuando el
Qi se acerque a la planta de los pies, estos se sentirán calientes y entumecidos, y esta
sensación puede persistir durante varios días la primera vez que la experimente.
Algunos maestros recomiendan seguir ciertas rutas hacia y desde los pies y las
manos. Esto no es realmente necesario. Si conduce el Qi hacia los pies y las manos,
este encontrará su propio camino hasta allí y, con el tiempo, llenará las extremidades, moviéndose a través de todos los
canales, tanto Jing ( ) como Luo ( ). Tenga en cuenta también que conducir (es decir,
guiar el Qi con la mente) es siempre suave y relajado.
Debido a que los canales de las piernas están abiertos, a veces es posible hacer circular el Qi

mientras se está de pie, aunque los músculos estén ligeramente tensos. Esta es la razón
por la que los practicantes de Taijiquan pueden lograr la Gran Circulación a través del ejercicio de movimientos lentos
del Taiji.
Una vez que puedas hacer circular el Qi hacia los brazos y las piernas, habrás logrado la Gran
Circulación dentro de su cuerpo. Esto puede llevar seis meses, o muchos años, dependiendo de usted y del tiempo que tenga disponible para practicar.
Más allá de la Gran Circulación, puede desarrollar la capacidad de expandir el Qi a
los brazos y las piernas simultáneamente (Respiración de las Cuatro Puertas,); expandir
el Qi en forma de una bola más grande que el cuerpo (Respiración de la Piel,);
y absorber Qi del exterior del cuerpo, o dirigir el Qi a voluntad a partes específicas
del cuerpo, como las articulaciones, las yemas de los dedos o la zona de una lesión.
Si aprendes a transportar el Qi más allá de tu cuerpo o a absorber Qi del exterior, entonces podrás utilizar el Qigong para curar enfermedades y lesiones relacionadas con
alteraciones del Qi. Sin embargo, esto no debe intentarse sin la formación de
un instructor experimentado. Introducir en el cuerpo Qi perturbado del exterior, llamado Qi maligno (Xie Qi,), sin saber cómo deshacerse de él es peligroso. Del
mismo modo, si extiendes tu propio Qi a otro cuerpo sin saber
cuándo detenerte, corres el riesgo de agotar el Qi.

[INHALE]
[INHALAR]

[EXHALE]
[EXHALAR]

[Figure 3-12. Grand Circulation]
[Figura 3-12. Gran circulación]

[Yongquan Cavity]
[Cavidad Yongquan]

[Figure 3-13. Yongquan Cavity]
[Figura 3-13. Cavidad Yongquan]

3-4. Qi Enhancement and Transport Training

3-4. Entrenamiento para mejorar y transportar el qi

Once you have accomplished Grand Circulation, you can begin to practice

advanced methods to make your Qi stronger, more focused, and more controlled by your will. Even though you can start this Qi enhancement after accomplishing Small Circulation, the enhancement will be easier and more efficient if you wait until the completion of Grand Circulation.

The first training method of Qi Enhancement and Transport is called Lian Qi (Train the Qi,) or Chong Qi(Filling Qi,). The main purpose of this training is to fill the Dan Tian with Qi, so that when Qi is accumulated there the abdomen is resilient like a balloon and can endure or resist a strong attack. As the Qi gets stronger and stronger in the Dan Tian, the Qi flow in the body also gets stronger and stronger.

The training method of Chong Qi is simply to blow out a candle. Start two feet away, and increase the distance as you are able. Tighten your lips to form a very small opening, and blow air out through this opening slowly and steadily, imagining that the stream of air is directed at the flame and does not spread out at all. Blow as long as possible without straining. While blowing, imagine that Qi is expanding and accumulating in the Dan Tian. When you can blow the candle out easily from a distance of two feet, move the candle further away and continue. Practice five to ten minutes daily.

A method of Lian Qi, called Kuo Qi (Expanding Qi,), is to extend the Qi in a ball outward from the surface of the body. To do this, exhale and imagine that your Qi is expanding out from your body in all directions, forming a globe, and the center of the globe is the Dan Tian. When you become proficient at this, you will feel as if your body has disappeared, that you are transparent, and that you are a ball of Qi that gets smaller and smaller when you inhale and expands when you exhale. This exercise not only enhances the symmetrical movement of Qi, but also enables the Qi to reach every cell of the body simultaneously. This is known as Body Breathing (Ti Xi,) or Skin Breathing (Fu Xi,).

After Qi development is at a fairly strong level, you can learn to focus or concentrate your Qi at some small area of the body. This kind of training is called Yun Qi ( ) or Transporting the Qi. The main use of Yun Qi training is in the martial arts, where the Qi is concentrated in the palms for attack. Also, Qi can be transported to a specific area to resist a blow or punch. This latter Yun Qi practice is part of Iron Shirt (Tie Bu Shan,) or Golden Bell Cover (Jin Zhong Zhao,) training. See chapter 5 for more information.

Several training methods are described below. The first task is to learn to
focus the Qi in the palms. It is a slow process in the beginning, but with practice it will happen instantaneously.

Una vez que hayas logrado la Gran Circulación, puedes comenzar a practicar
métodos avanzados para hacer que tu Qi sea más fuerte, más enfocado y más controlado por tu voluntad. Aunque puedes comenzar este fortalecimiento del Qi después de
lograr la Pequeña Circulación, el fortalecimiento será más fácil y más eficiente si esperas hasta completar la Gran Circulación.
El primer método de entrenamiento para el Fortalecimiento y Transporte del Qi se llama Lian Qi
(Entrenar el Qi) o Chong Qi (Llenar el Qi). El objetivo principal de este entrenamiento es llenar el Dan Tian con Qi, de modo que cuando el Qi se acumule allí, el
abdomen sea resistente como un globo y pueda soportar o resistir un fuerte ataque. A medida que
el Qi se vuelve más y más fuerte en el Dan Tian, el flujo de Qi en el cuerpo también
se vuelve más y más fuerte.
El método de entrenamiento de Chong Qi consiste simplemente en apagar una vela. Comience a dos
pies de distancia y aumente la distancia a medida que sea capaz. Apriete los labios para formar una abertura muy pequeña y sople aire a través de esta abertura de forma lenta y constante, imaginando que la corriente de aire se dirige hacia la llama y no se dispersa
en absoluto. Sopla todo lo que puedas sin forzar. Mientras soplas, imagina
que el Qi se expande y se acumula en el Dan Tian. Cuando puedas apagar la vela fácilmente desde una distancia de dos pies, aleja la vela y continúa. Practica de cinco a diez minutos al día.
Un método de Lian Qi, llamado Kuo Qi (Expandir el Qi), consiste en extender el Qi
en forma de bola hacia fuera desde la superficie del cuerpo. Para ello, exhala e imagina
que tu Qi se expande desde tu cuerpo en todas direcciones, formando un globo,
y que el centro del globo es el Dan Tian. Cuando domines esto,
sentirás como si tu cuerpo hubiera desaparecido, que eres transparente y que
eres una bola de Qi que se hace cada vez más pequeña cuando inhalas y se expande
cuando exhalas. Este ejercicio no solo mejora el movimiento simétrico del Qi, sino que también permite que el Qi llegue a todas las células del cuerpo simultáneamente. Esto
se conoce como respiración corporal (Ti Xi,) o respiración cutánea (Fu Xi,).
Una vez que el desarrollo del Qi ha alcanzado un nivel bastante fuerte, puedes aprender a enfocar o concentrar tu Qi en alguna zona pequeña del cuerpo. Este tipo de entrenamiento se llama

Yun Qi ( ) o transporte del Qi. El uso principal del entrenamiento Yun Qi es en las
artes marciales, donde el Qi se concentra en las palmas de las manos para atacar. Además, el Qi puede
transportarse a una zona específica para resistir un golpe o un puñetazo. Esta última práctica de Yun Qi
forma parte del entrenamiento de la Camisa de Hierro (Tie Bu Shan,) o la Campana Dorada (Jin
Zhong Zhao,). Véase el capítulo 5 para más información.
A continuación se describen varios métodos de entrenamiento. La primera tarea es aprender a
concentrar el Qi en las palmas de las manos. Al principio es un proceso lento, pero con la práctica se logrará de forma instantánea.

1. The first form is called Gong Shou (Arcing the Arms,)(Figure 3-14), in which the arms form a circle in front of your body with the fingertips close together, but not touching. Gong Shou can be done either sitting or standing. When you exhale, guide the Qi to the arms and fingertips and imagine the energy exchanging at the fingers, from one hand to the other. The Qi should flow to the hands from both arms at the same time, circling in both directions simultaneously.

1. La primera forma se llama Gong Shou (Arco con los brazos,)(Figura 3-14),
en la que los brazos forman un círculo delante del cuerpo con las yemas de los dedos
juntas, pero sin tocarse. Gong Shou se puede hacer tanto sentado
como de pie. Al exhalar, guíe el Qi hacia los brazos y las yemas de los dedos
e imagine que la energía se intercambia en los dedos, de una mano a la otra. El Qi debe fluir hacia las manos desde ambos brazos al mismo tiempo, girando en ambas direcciones simultáneamente.

2. In the second form, hold your hands as if you are holding a basketball in front of your chest. Your elbows should not bend too much, because the Qi flow will stagnate at the elbow area (Figures 3-15 through 3-17). Your mind should guide the Qi through the air from both palms, exchanging energy as in (1) above. The palms should move about continuously as though rotating an imaginary ball to gain the feeling of the smooth Qi flow. Often, Taijiquan practitioners perform this exercise while holding an actual ball to develop the feeling of a smooth, circular flow. However, the imaginary ball works well, so a real ball is not necessary.

2. En la segunda forma, mantenga las manos como si estuviera sosteniendo una pelota de baloncesto
delante del pecho. Los codos no deben doblarse demasiado,
porque el flujo de Qi se estancará en la zona del codo (figuras 3-15 a 3-17). Tu mente debe guiar el Qi a través del aire desde
ambas palmas, intercambiando energía como en el punto (1) anterior. Las palmas deben

moverse continuamente como si giraran una pelota imaginaria para obtener la sensación de un flujo suave de Qi. A menudo, los practicantes de Taijiquan realizan este ejercicio mientras sostienen una pelota real para desarrollar la sensación
de un flujo suave y circular. Sin embargo, la pelota imaginaria funciona bien, por lo que
no es necesaria una pelota real.

3. In the third form, lightly touch your palms together in front of your chest (Figure 3-18), and exchange the Qi from one palm to the other while exhaling.

3. En la tercera forma, junta ligeramente las palmas de las manos delante del pecho
(Figura 3-18) e intercambia el Qi de una palma a la otra
mientras exhalas.

4. The fourth form is a finger touch, which is more advanced than the palm touch. Touch your fingertips together lightly in front of your chest (Figure 3-19), and exchange energy between your hands while exhaling.

4. La cuarta forma es un toque con los dedos, que es más avanzado que el toque con la palma de la mano. Toca ligeramente con las yemas de los dedos delante del pecho
(Figura 3-19) e intercambia energía entre las manos mientras exhalas.

5. The fifth form is a horizontal circling Qi flow called Wave Hands Like Clouds (Yun Shou,) in Taijiquan. Hold your right forearm at chest level parallel to the ground with the palm facing inward in front of the breast bone, elbow slightly lower than the rest of the arm. Hold the left hand palm down at waist level in front of your body (Figure 3-20). Exhale and turn your torso smoothly to the right as far as possible while directing the Qi to the palms (Figure 3-21). Exchange the hands while inhaling (Figure 3-22) and turn to the other side while exhaling (Figure 3-23). This sequence should be repeated continuously in a flowing rhythm.

5. La quinta forma es un flujo de Qi circular horizontal llamado «Mover las manos como
nubes» (Yun Shou,) en Taijiquan. Mantenga el antebrazo derecho a la altura del pecho,
 paralelo al suelo, con la palma de la mano mirando hacia dentro, delante del
esternón, y el codo ligeramente más bajo que el resto del brazo. Mantenga la mano izquierda
con la palma hacia abajo a la altura de la cintura, delante del cuerpo (Figura 3-20).
Exhala y gira el torso suavemente hacia la derecha tanto como puedas mientras diriges el Qi hacia las palmas (Figura 3-21). Cambia las manos mientras inhalas (Figura 3-22) y gira hacia el otro lado mientras exhalas

(Figura 3-23). Esta secuencia debe repetirse continuamente con un ritmo fluido.

6. The sixth form is sinking palm training. When inhaling, lift both your arms with the palms facing each other (Figure 3-24) and when exhaling, imagine pressing down on a resistant object while using only a little muscle tension (Figure 3-25). This will lead the Qi to the palms or to the edges of your hands. When inhaling, release the tension.

6. La sexta forma es el entrenamiento de las palmas descendentes. Al inhalar, levante ambos brazos con las palmas enfrentadas (Figura 3-24) y al exhalar, imagine que presiona un objeto resistente utilizando solo un poco de tensión muscular (Figura 3-25). Esto conducirá el Qi hacia las palmas o hacia los bordes de las manos. Al inhalar, libere la tensión.

7. The seventh form is palm pushing training. There are three directions of pushing palm training.
a. Push forward when exhaling and move inward when inhaling (Figures 3-26 and 3-27).
b. Push out to the sides when exhaling, and from the outside in when inhaling (Figures 3-28 and 3-29).
c. Up and down with hands exchanging. When extending upward and downward, exhale. When moving your hands toward the center, inhale (Figures 3-30 and 3-31).
d. Up and down with both hands at once. When pushing upward, exhale, and when moving downward, inhale (Figures 3-32 and 3-33).
When you practice any one of these seven forms, with each exhalation imagine pushing with your palms against a resistant object and guiding the Qi to your palms with slight muscular tension. Before you try these exercises, first push a wall to experience the feeling of resistance. This will help you to better imagine your push.
Other than the above seven forms of Qi transport and concentration training, there are two other common ways of practicing, both of which use a candle. The first way is the secret sword Qi transport (Figure 3-34). To do this, hold both hands in the secret sword form. Your index and middle fingers point out, and the rest of your fingers are closed. Point one of your hands at a candle flame. Begin with the fingertips one to two inches away. While exhaling, transport the Qi to the flame to make the flame move. If you practice faithfully, you will be rewarded by being able to make the flame bend away from you.
The second way of training is again to make the candle flame bend, but this time with the palm held five to ten inches away (Figure 3-35). This is similar to the secret sword form, except that this time the Qi is directed out from the palm

instead of the fingers. Either way, the hand not being pointed toward the flame
should be kept in the same form and held in front of the abdomen for symmetry.
Make sure when you do these exercises that your breath is directed away from
the candle, and that only the Qi flow moves the flame.

7. La séptima forma es el entrenamiento de empuje con las palmas. Hay tres direcciones
de entrenamiento de empuje con las palmas.
a. Empuje hacia adelante al exhalar y muévase hacia adentro al inhalar (Figuras 3-26 y 3-27).
b. Empuje hacia los lados al exhalar y desde afuera hacia adentro al inhalar (Figuras 3-28 y 3-29).
c. Arriba y abajo con intercambio de manos. Al extender hacia arriba y hacia abajo, exhale. Al mover las manos hacia el centro, inhale (figuras 3-30 y 3-31).
d. Arriba y abajo con ambas manos a la vez. Al empujar hacia arriba, exhale, y al mover hacia abajo, inhale (figuras 3-32 y 3-33).
Cuando practiques cualquiera de estas siete formas, con cada exhalación imagina que empujas con las palmas contra un objeto resistente y guías el Qi hacia las palmas con una ligera tensión muscular. Antes de intentar estos ejercicios, primero
empuja una pared para experimentar la sensación de resistencia. Esto te ayudará a imaginar mejor
tu empuje.
Además de las siete formas anteriores de entrenamiento de transporte y concentración del Qi, hay otras dos formas comunes de practicar, ambas con una vela. La primera forma es el transporte secreto del Qi de la espada (Figura 3-34). Para ello, sostén
ambas manos en la forma secreta de la espada. Los dedos índice y medio apuntan hacia afuera,
y el resto de los dedos están cerrados. Apunte una de sus manos hacia la llama de una vela.
Comience con las yemas de los dedos a una distancia de entre dos y cinco centímetros. Mientras exhala, transporte el Qi hacia la llama para hacerla moverse. Si practica con constancia,
obtendrá como recompensa la capacidad de hacer que la llama se aleje de usted.
La segunda forma de entrenamiento consiste también en hacer que la llama de la vela se doble, pero esta
vez con la palma de la mano a una distancia de entre doce y veinticinco centímetros (Figura 3-35). Esto es similar a
la forma secreta de la espada, excepto que esta vez el Qi se dirige desde la palma de la mano
en lugar de desde los dedos. En cualquier caso, la mano que no está apuntando hacia la llama
debe mantenerse en la misma posición y colocarse delante del abdomen para mantener la simetría.
Cuando realice estos ejercicios, asegúrese de que su respiración se aleja de
la vela y de que solo el flujo de Qi mueve la llama.

[Figure 3-14]
[Figure 3-15]
[Figure 3-16]
[Figure 3-17]
[Figure 3-18]
[Figure 3-19]
[Figure 3-20]
[Figure 3-21]
[Figure 3-22]
[Figure 3-23]
[Figure 3-24]
[Figure 3-25]
[Figure 3-26]
[Figure 3-27]
[Figure 3-28]
[Figure 3-29]
[Figure 3-30]
[Figure 3-31]
[Figure 3-32]
[Figure 3-33]
[Figure 3-34]
[Figure 3-35]

3-5. Massage and Exercises after Meditation

3-5. Masajes y ejercicios después de la meditación

After meditation or Qi transport training, you should massage yourself and
do some loosening up exercises. The main purpose of massage is to loosen and
relax the muscles on the Qi pathways. This can help you to clear your mind, and
can also help to eliminate any Qi residue that might remain in certain cavities.
This residue of stagnant Qi, if left in the cavities, can affect normal Qi circulation and cause muscle and cavity pain. If a partner is available, it is best to massage each other, because it is easier to relax that way. Furthermore, a partner
can massage the pathways on your back, which is difficult to do by yourself.

Después de la meditación o el entrenamiento del transporte del Qi, debes darte un masaje y
hacer algunos ejercicios de relajación. El objetivo principal del masaje es aflojar y
relajar los músculos de las vías del Qi. Esto puede ayudarte a despejar la mente y
también puede ayudar a eliminar cualquier residuo de Qi que pueda quedar en ciertas cavidades.

Estos residuos de Qi estancado, si se dejan en las cavidades, pueden afectar a la circulación normal del Qi y causar dolor muscular y en las cavidades. Si se dispone de un compañero, lo mejor es darse masajes mutuamente, ya que así es más fácil relajarse. Además, un compañero puede masajear las vías de la espalda, lo cual es difícil de hacer por uno mismo.

Massage

Masaje

Head. Begin with the face. Rub the ridge of the brow starting at the nose (Figure 3-36) and move your hands up and across the forehead until your fingers pass the temple (Figure 3-37). Next put your hands under the eyes (Figure 3-38) and rub across the cheeks. Third, put your thumbs in front of the ears (Figure 3-39) and move the thumbs down to the chin. For the top of the head, place your fingers one inch off the centerline of the skull (Figure 3-40). Move the scalp back and forth lightly. Reset the fingers along the same lines, but toward the back, and gently rub again. Keep moving your fingers back along the head and massaging until you reach the back of the skull. The last place to rub in the head area is the neck. Place your thumbs at the base of the skull and rub downward with the hands (Figure 3-41).

Cabeza. Comience por la cara. Frote el arco de la ceja comenzando por la nariz (Figura 3-36) y mueva las manos hacia arriba y a través de la frente hasta que sus dedos pasen la sien (Figura 3-37). A continuación, coloque las manos debajo de los ojos (Figura 3-38) y frote a lo largo de las mejillas. En tercer lugar, coloque los pulgares delante de las orejas (Figura 3-39) y muévalos hacia abajo hasta la barbilla. Para la parte superior de la cabeza, coloque los dedos a una pulgada de la línea central del cráneo (Figura 3-40). Mueva el cuero cabelludo ligeramente hacia adelante y hacia atrás. Vuelva a colocar los dedos en la misma línea, pero hacia atrás, y vuelva a frotar suavemente. Siga moviendo los dedos hacia atrás a lo largo de la cabeza y masajeando hasta llegar a la parte posterior del cráneo. El último lugar que hay que frotar en la zona de la cabeza es el cuello. Coloque los pulgares en la base del cráneo y frote hacia abajo con las manos (Figura 3-41).

Hands. Rub the palms together (Figure 3-42) then rub the center of the palm
with your thumb (Figure 3-43). In the center of the palm is Laogong cavity (P-8,
) which lies on the pericardium channel. By massaging this cavity, the heart is gently stimulated.

Manos. Frote las palmas entre sí (Figura 3-42) y luego frote el centro de la palma
con el pulgar (Figura 3-43). En el centro de la palma se encuentra la cavidad Laogong (P-8,)
que se encuentra en el canal del pericardio. Al masajear esta cavidad, se
estimula suavemente el corazón.

Kidneys. Make fists with both hands and place the knuckles or the back sides of your palms on your back at the kidneys. Rub in a circular motion (Figure 3-44).

Riñones. Cierre los puños con ambas manos y coloque los nudillos o el dorso
de las palmas de las manos en la espalda, a la altura de los riñones. Frote con movimientos circulares
(Figura 3-44).

Knees. During meditation your knees may become stiff and absorb cold air through the pores. To warm them up and relieve stiffness, use an open hand to
rub around the whole joint (Figure 3-45).

Rodillas. Durante la meditación, las rodillas pueden endurecerse y absorber aire frío
a través de los poros. Para calentarlas y aliviar la rigidez, utilice la mano abierta para
frotar toda la articulación (Figura 3-45).

Feet. Rub the center of the bottom of your foot with the thumb (Figure 3-46).
This stimulates the kidneys via the Yongquan cavity (K-1,). You may then massage the entire bottom of the foot.

Pies. Frote el centro de la planta del pie con el pulgar (Figura 3-46). Esto estimula los riñones a través de la cavidad Yongquan (K-1,). A continuación, puede
masajear toda la planta del pie.

[Figure 3-36]
[Figure 3-37]
[Figure 3-38]
[Figure 3-39]
[Figure 3-40]
[Figure 3-41]

General Exercises After Meditation

Ejercicios generales después de la meditación

1. Rotate your head by slowly turning it from side to side without moving the rest of the body (Figure 3-47).
2. Rotate your back by slowly twisting your torso from side to side while you remain in the sitting position (Figure 3-48).
3. Stretch your chest by clasping your hands behind your back and thrusting the chest as far forward as possible (Figure 3-49).
4. Rotate your shoulders forward and backward (Figures 3-50 and 3-51).
5. Lock your fingers with the palms facing out, then stretch your arms out
in front of your chest (Figure 3-52) and over your head (Figure 3-53).
6. Stretch your legs by grasping your feet and straightening your legs (Figure 3-54).

1. Gire la cabeza lentamente de lado a lado sin mover el resto del cuerpo (Figura 3-47).
2. Gire la espalda girando lentamente el torso de lado a lado mientras permanece sentado (Figura 3-48).
2. Gire la espalda torciendo lentamente el torso de lado a lado mientras permanece sentado (Figura 3-48).
3. Estire el pecho entrelazando las manos detrás de la espalda y empujando el pecho hacia adelante lo más posible (Figura 3-49).
4. Gire los hombros hacia adelante y hacia atrás (Figuras 3-50 y 3-51).
5. Entrelace los dedos con las palmas hacia afuera y estire los brazos delante del pecho (Figura 3-52) y por encima de la cabeza (Figura 3-53).
6. Estire las piernas agarrando los pies y estirándolas (Figura 3-54).

Beating the Heaven Drum (Ming Tian Gu,)

Tocando el tambor del cielo (Ming Tian Gu,)

The Ming Tian Gu exercise is very important in Qigong training, and should
always be practiced after meditation. It helps you to awaken completely from the meditative state, and it helps to flush away any Qi accumulated in the head
during meditation. Ming Tian Gu can also be used in everyday life. After a long
period of concentration, it helps to clear your mind, the same as after meditation. The Daoists found that tapping the head not only clears and calms the
mind, but also improves memory and judgment. This is because the stimulation

increases the supply of nutrients to the brain. Ming Tian Gu is helpful for relieving headaches, especially tension headaches, again because of the increase in
the flow of Qi. Finally, Ming Tian Gu can improve the health of the scalp if practiced regularly, and prevent hair loss and graying.
There are two common ways to beat the heaven drum. In the first exercise, tap the top and back of your head, or crown (Figure 3-55), especially on the
acupuncture points (Figure 3-56), with your fingertips. When you tap the crown
this way, the resulting stimulation to the Qi channels and nervous system increases Qi and blood circulation in the head.
In the second exercise, cover your ears with your palms and place the middle fingers on the Jade Pillow cavity area (Yuzhen,)(under the external
occipital protuberance)(Figure 3-57). Put your index fingers on the middle fingers, and snap them down to hit your head (Figure 3-58). This will generate a
drumming sound in the brain cavity.

El ejercicio Ming Tian Gu es muy importante en el entrenamiento de Qigong y siempre debe
practicarse después de la meditación. Ayuda a despertar completamente del estado meditativo y a eliminar el Qi acumulado en la cabeza
durante la meditación. Ming Tian Gu también se puede utilizar en la vida cotidiana. Después de un largo
período de concentración, ayuda a despejar la mente, al igual que después de la meditación. Los taoístas descubrieron que dar golpecitos en la cabeza no solo aclara y calma la
mente, sino que también mejora la memoria y el juicio. Esto se debe a que la estimulación
aumenta el suministro de nutrientes al cerebro. Ming Tian Gu es útil para aliviar los dolores de cabeza, especialmente los dolores de cabeza por tensión, nuevamente debido al aumento en
el flujo de Qi. Por último, Ming Tian Gu puede mejorar la salud del cuero cabelludo si se practica con regularidad, y prevenir la caída del cabello y las canas.
Hay dos formas comunes de golpear el tambor celestial. En el primer ejercicio,
golpee la parte superior y posterior de la cabeza, o coronilla (Figura 3-55), especialmente en los
puntos de acupuntura (Figura 3-56), con las yemas de los dedos. Cuando golpea la coronilla
de esta manera, la estimulación resultante en los canales de Qi y el sistema nervioso
aumenta el Qi y la circulación sanguínea en la cabeza.
En el segundo ejercicio, cubra las orejas con las palmas de las manos y coloque los dedos medios en la zona de la cavidad de la almohada de jade (Yuzhen,) (debajo de la
protuberancia occipital externa) (Figura 3-57). Coloque los dedos índices sobre los dedos medios y golpéelos hacia abajo para golpear la cabeza (Figura 3-58). Esto generará un
sonido de tambor en la cavidad cerebral.

[Figure 3-42]
[Figure 3-43]
[Figure 3-44]
[Figure 3-45]
[Figure 3-46]
[Figure 3-47]
[Figure 3-48]
[Figure 3-49]
[Figure 3-50]
[Figure 3-51]
[Figure 3-52]
[Figure 3-53]
[Figure 3-54]

[HEAD LINQI]
[CABEZA LINQI]

[Figure 3-55]

[Figure 3-56]
[Figure 3-57]
[Figure 3-58]

Knocking the Teeth (Kou Chi)

Golpear los dientes (Kou Chi)

Kou Chi is commonly used together with Ming Tian Gu after meditation. It consists of simply biting vigorously (but not too hard) about fifty times. The
knocking causes reverberations in the skull, which helps to clear the mind, and
also promotes the health of the teeth by stimulating their roots.
If you are interested in knowing more about Ming Tian Gu, Kou Chi, and other medical Qigong exercises, please refer to the book: Eight Simple Qigong
Exercises for Health, available from YMAA Publication Center.

Kou Chi se utiliza habitualmente junto con Ming Tian Gu después de la meditación.
Consiste simplemente en morder con fuerza (pero sin exagerar) unas cincuenta veces. Los
golpes provocan reverberaciones en el cráneo, lo que ayuda a despejar la mente y
también favorece la salud de los dientes al estimular sus raíces.
Si está interesado en saber más sobre Ming Tian Gu, Kou Chi y otros ejercicios médicos de Qigong, consulte el libro: Ocho ejercicios sencillos de Qigong
para la salud, disponible en el Centro de Publicaciones de la YMAA.

Chapter 4

Capítulo 4

Qigong and Health

El qigong y la salud

4-1. Introduction

4-1. Introducción

Qigong was originally researched and developed by the Chinese to promote good health. For more than four thousand years they have investigated human Qi circulation, its relationship with the seasons, weather, and time of day. The Chinese found that Qi is closely related to altitude, location, food, emotional states, and even the sounds a person makes. They have done much research into methods of maintaining good Qi circulation. These methods can roughly be divided into the categories of maintenance and healing. The first category specifies methods that are used to maintain a person's health, and minimize the degeneration of the organs in order to increase the lifespan. The second specifies techniques that are used to cure illness.

In maintenance Qigong, the Qi is built up either by Wai Dan or Nei Dan, and then guided by the mind to circulate through the entire body. According to acupuncture theory, smooth Qi circulation is the key to health. When Qi is stagnant in a channel, the related organ will be weakened and will degenerate. Maintenance Qigong prevents stagnation.

In healing Qigong, techniques are applied to patients to control the Qi circulation and gradually heal the disordered internal organs, or cure an external injury. The methods most generally used include acupuncture, massage, and rubbing. Although Wai Dan and Nei Dan are primarily used to maintain smooth, abundant Qi circulation, advanced meditators sometimes use Wai Dan and Nei Dan to eliminate internal bruises and Qi stagnation caused by injuries. Recently, it has been found in China that Wai Dan and Nei Dan can be used to cure some cancers.

From acupuncture theory we know that the Qi channels are distributed throughout the entire body. These channels are closely related to the internal

organs and are also related and connected to each other. All these channels
have terminals at the hands, feet or head. Because of this, the Chinese doctor
looks at a patient’s face, tongue, and eyes, and feels the pulses in the wrist to
understand the severity of the illness and its prognosis.

El qigong fue investigado y desarrollado originalmente por los chinos para promover
la buena salud. Durante más de cuatro mil años han investigado la circulación del
qi humano, su relación con las estaciones, el clima y la hora del día. Los
chinos descubrieron que el qi está estrechamente relacionado con la
altitud, la ubicación, la alimentación, los estados emocionales
e incluso los sonidos que emite una persona. Han investigado mucho
sobre los métodos para mantener una buena circulación del qi. Estos
métodos pueden dividirse a grandes rasgos
en dos categorías: mantenimiento y curación. La primera categoría
especifica los métodos que se utilizan para mantener la salud de una persona y minimizar la
degeneración de los órganos con el fin de aumentar la esperanza de vida.
La segunda especifica las técnicas que se utilizan para curar enfermedades.
En el qigong de mantenimiento, el qi se acumula mediante Wai Dan o Nei Dan, y
luego se guía con la mente para que circule por todo el cuerpo. Según la
teoría de la acupuntura, la circulación fluida del Qi es la clave para la
salud. Cuando el Qi se estanca en un canal, el órgano relacionado se debilita y se degenera.
El qigong de mantenimiento previene el estancamiento.
En el qigong curativo, se aplican técnicas a los pacientes para controlar
la circulación del Qi y curar gradualmente los órganos internos afectados o las lesiones externas
. Los métodos más utilizados son la acupuntura, el masaje y el
frotamiento. Aunque el Wai Dan y el Nei Dan se utilizan principalmente para mantener una circulación fluida y
abundante del Qi, los meditadores avanzados a veces utilizan el Wai Dan y el Nei
Dan para eliminar los hematomas internos y el estancamiento del Qi causados por lesiones.
Recientemente, se ha descubierto en China que el Wai Dan y el Nei Dan pueden utilizarse para
curar algunos tipos de cáncer.
Por la teoría de la acupuntura sabemos que los canales de Qi se distribuyen
por todo el cuerpo. Estos canales están estrechamente relacionados con los órganos internos
y también están relacionados y conectados entre sí. Todos estos canales
tienen terminales en las manos, los pies o la cabeza. Por ello, el médico chino

observa la cara, la lengua y los ojos del paciente, y toma el pulso en la muñeca para
comprender la gravedad de la enfermedad y su pronóstico.

For the same reason, Qi circulation can be stimulated by massaging the ears, hands, and feet. These techniques are known as reflexology, and have
proven very effective.
In this chapter, the diagnostic techniques of Chinese physicians will be briefly described in section two. The theory and techniques of acupuncture will
be discussed in section three. If you want more information about diagnosis and
acupuncture, please refer to specialized texts on these subjects. In section four,
the theory and techniques of massage will be introduced, and skin rubbing methods will also be summarized.

Por la misma razón, la circulación del Qi puede estimularse mediante masajes en las
orejas, las manos y los pies. Estas técnicas se conocen como reflexología y han
demostrado ser muy eficaces.
En este capítulo, las técnicas de diagnóstico de los médicos chinos se describirán
brevemente en la sección dos. La teoría y las técnicas de la acupuntura se tratarán
en la sección tres. Si desea obtener más información sobre el diagnóstico y la
acupuntura, consulte textos especializados sobre estos temas. En la sección cuatro,
se presentarán la teoría y las técnicas del masaje, y también se resumirán los métodos de fricción de la piel.

4-2. Chinese Diagnosis

4-2. Diagnóstico chino

When you are sick, Qi circulation is irregular or abnormal. It has too much
Yin or too much Yang. Because all Qi channels are connected to the surface of
the body, stagnant or abnormal Qi flow will cause signs to show on the skin.
Also, when you are sick, the sounds you make when speaking, coughing, or breathing are different than when you are healthy. Therefore, Chinese doctors
examine a patient’s skin, particularly the forehead, eyes, ears, and tongue. They
also pay close attention to the person’s sounds. In addition, they ask a number

of questions about daily habits, hobbies, and feelings to understand the background of the illness. Finally, the doctor feels the pulses and probes special
spots on the body to further check the condition of specific channels. Thus,
Chinese diagnosis is divided into four principal categories: 1. Looking (Wang
Zhen,); 2. Listening and Smelling (Wen Zhen,); 3. Asking (Wen Zhen,); and 4. Palpation (Qie Zhen,).
Obviously, Chinese medicine takes a somewhat different approach to diagnosis than Western medicine. Chinese doctors treat the body as a whole, analyzing the cause of the illness from the patient's appearance and behavior. Often
what the Chinese physician considers important clues or causes are viewed by
the Western doctor as symptomatic or irrelevant, and vice versa.
Next, we will briefly discuss the above four Chinese diagnostic techniques:

Cuando estás enfermo, la circulación del Qi es irregular o anómala. Hay un exceso de
Yin o un exceso de Yang. Dado que todos los canales de Qi están conectados a la superficie del
cuerpo, el flujo estancado o anómalo del Qi provocará la aparición de signos en la piel.
Además, cuando estás enfermo, los sonidos que emites al hablar, toser o respirar son diferentes a los que emites cuando estás sano. Por lo tanto, los médicos chinos
examinan la piel del paciente, especialmente la frente, los ojos, las orejas y la lengua. También
prestan mucha atención a los sonidos que emite la persona. Además, hacen una serie de
preguntas sobre los hábitos diarios, las aficiones y los sentimientos para comprender los antecedentes de la enfermedad. Por último, el médico toma el pulso y palpa puntos especiales
del cuerpo para comprobar con más detalle el estado de canales específicos. Así,
el diagnóstico chino se divide en cuatro categorías principales: 1. Observación (Wang
Zhen,); 2. Escucha y olfato (Wen Zhen,); 3. Preguntas (Wen Zhen,); y 4. Palpación (Qie Zhen,).
Obviamente, la medicina china adopta un enfoque algo diferente al de la medicina occidental en lo que respecta al diagnóstico. Los médicos chinos tratan el cuerpo como un todo, analizando la causa de la enfermedad a partir de la apariencia y el comportamiento del paciente. A menudo,
lo que el médico chino considera pistas o causas importantes es visto por el médico occidental como sintomático o irrelevante, y viceversa.
A continuación, analizaremos brevemente las cuatro técnicas de diagnóstico chinas mencionadas anteriormente:

Looking (Wang Zhen,)
The doctor looks at the spirit and inspects the color of the patient. General Appearance. The doctor examines the facial expression, muscle

tone, posture, and general spirit of the patient.

Observación (Wang Zhen,)
El médico observa el estado de ánimo e inspecciona el color del paciente.
Apariencia general. El médico examina la expresión facial, el tono muscular, la postura y el estado de ánimo general del paciente.
El médico observa el estado de ánimo del paciente.

Skin Color. The doctor examines the skin color of the injured area, if the problem is externally visible, like a bruise or pulled muscle. The doctor also examines
the skin color of the face (Figure 4-1). Since some channels are connected to the
face, its color reveals what organs are disordered or out of balance.

Color de la piel. El médico examina el color de la piel de la zona lesionada, si el problema es visible externamente, como un moretón o un tirón muscular. El médico también examina
el color de la piel de la cara (Figura 4-1). Dado que algunos canales están conectados a la
cara, su color revela qué órganos están desordenados o desequilibrados.

[heart]
[corazón]

[pericardium]
[pericardio]

[spleen]
[bazo]

[large intestine]
[intestino grueso]

[pale]
[pálido]

[lung]
[pulmón]

[bladder]
[vejiga]

[small intestine]
[intestino delgado]

[triple burner]
[triple calentador]

[red]
[rojo]

[yellow]
[amarillo]

[liver]
[hígado]

[stomach]
[estómago]

[blue]
[azul]

[gall bladder]
[vesícula biliar]

[kidney]
[riñón]

[back]
[espalda]

[Figure 4-1. Diagnosis by Inspecting the Color of the Face]
[Figura 4-1. Diagnóstico mediante la inspección del color del rostro]

Tongue. The tongue is closely connected through Qi channels to the heart, kidney, stomach, liver, gall bladder, lungs, and spleen (Figure 4-2). In making a diagnosis, the Chinese doctor will check the shape, fur, color, and the body of the tongue to determine the condition of the organs.

Lengua. La lengua está estrechamente conectada a través de los canales de Qi con el corazón, los riñones, el estómago, el hígado, la vesícula biliar, los pulmones y el bazo (Figura 4-2). Al realizar un diagnóstico, el médico chino comprueba la forma, la capa, el color y el cuerpo de la lengua para determinar el estado de los órganos.

[kidneys]
[riñones]

[liver and gall bladder]
[hígado y vesícula biliar]

[stomach]
[estómago]

[heart and lungs]
[corazón y pulmones]

[Figure 4-2. Diagnosis by Inspecting the Condition of Tongue]
[Figura 4-2. Diagnóstico mediante la inspección del estado de la lengua]

Eyes. From the appearance of the eyes the doctor can tell the liver condition. For example, when the eyes are red, it means the liver has too much Yang.
Also, black spots on the whites of the eyes (Figure 4-3), can tell of problems with
the Qi circulation, degeneration of organs, or stagnancy due to an old injury.

Ojos. Por el aspecto de los ojos, el médico puede determinar el estado del hígado. Por ejemplo, cuando los ojos están rojos, significa que el hígado tiene demasiado Yang.
Además, las manchas negras en la parte blanca de los ojos (Figura 4-3) pueden indicar problemas con
la circulación del Qi, degeneración de órganos o estancamiento debido a una lesión antigua.

[old injury]
[lesión antigua]

[Figure 4-3. Diagnosis by Inspecting the Black Spot in the Eyes]
[Figura 4-3. Diagnóstico mediante la inspección de la mancha negra en los ojos]

Hair. The condition of the hair can indicate the health of the kidneys and the
blood. For example, thin, dry hair indicates deficient kidney Qi or weak blood.

Cabello. El estado del cabello puede indicar la salud de los riñones y la sangre.
Por ejemplo, un cabello fino y seco indica una deficiencia de Qi de los riñones o sangre débil.

Lips and Gums. The color of the lips and their relative dryness indicates if
the Qi is deficient or exhausted. Red, swollen, or bleeding gums can be caused by stomach fire. Pale, swollen gums and loose teeth might be a symptom of deficient kidneys.

Labios y encías. El color de los labios y su relativa sequedad indican si el Qi es deficiente o está agotado. Las encías rojas, inflamadas o sangrantes pueden deberse al fuego estomacal. Las encías pálidas e inflamadas y los dientes flojos pueden ser un síntoma de insuficiencia renal.

Listening and Smelling (Wen Zhen,)
The doctor listens to the patient's breathing, mode of speech, and cough. For example, a dry, hacking cough is caused by dry heat in the lungs. The doctor smells the odor of the patient's breath and excrement. For example, in the case of diseases caused by excessive heat, the various secretions and
excretions of the body have a heavy, foul odor, while in diseases caused by
excessive cold, they smell more like rotten fish.

Escuchar y oler (Wen Zhen,)
El médico escucha la respiración, el modo de hablar y la tos del paciente.
Por ejemplo, una tos seca y persistente es causada por calor seco en los pulmones.
El médico huele el aliento y las heces del paciente. Por ejemplo, en el caso de enfermedades causadas por un exceso de calor, las diversas secreciones y
excreciones del cuerpo tienen un olor fuerte y desagradable, mientras que en las enfermedades causadas por
un exceso de frío, huelen más a pescado podrido.

Asking (Wen Zhen,)
This is one of the most important sources of a successful diagnosis. The questions usually cover the patient's past medical history, present condition,
habits and life style. Traditionally, there are ten subjects a Chinese doctor will
focus on in this interview. They are:

1. Chills and fever
2. Head and body
3. Perspiration
4. Diet and appetite
5. Urine and stool
6. Chest and abdomen
7. Eyes and ears
8. Sleep
9. Medical history
10. Bearing and living habits

Preguntar (Wen Zhen,)
Esta es una de las fuentes más importantes para un diagnóstico exitoso. Las
preguntas suelen abarcar el historial médico del paciente, su estado actual,
sus hábitos y su estilo de vida. Tradicionalmente, hay diez temas en los que un médico chino
se centrará en esta entrevista. Son los siguientes:

1. Escalofríos y fiebre

2. Cabeza y cuerpo
3. Sudoración
4. Dieta y apetito
5. Orina y heces
6. Pecho y abdomen
7. Ojos y oídos
8. Sueño
9. Historial médico
10. Comportamiento y hábitos de vida

Palpation (Qie Zhen,)
There are three major forms of palpation (touching or feeling) in Chinese medicine:

1. The palpation of areas which feel
painful, hot, swollen, etc. to determine the nature of the problem. For example, swelling and heat indicates
there is too much Yang in the area.
2. The palpation of specific acupuncture points on the front and back of the trunk. For example, if the doctor senses a collapsed feeling, or the point is sore to touch, this indicates the possibility of disease in the organ with which the point is associated.
3. The palpation of pulse: Traditionally, the radial area pulse on the wrist
(Figure 4-4) is the principal site for pulse diagnosis. Although the pulse
is specially related to the lungs and controlled by the heart, it refers the
condition of all organs (Table 4-1). The doctor checks the following: the depth (floating or submerged), the pace (slow or fast), the length (long or short), the strength (weak or strong), and the quality (slippery, rough, wiry, tight, huge, fine, or irregular). Usually it takes several years
and hundreds of cases to become expert in the palpation of pulse.

Palpación (Qie Zhen,)
Hay tres formas principales de palpación (tocar o sentir) en la medicina china:

1. La palpación de áreas que se sienten
dolorosas, calientes, inflamadas, etc., para determinar la naturaleza del problema. Por
ejemplo, la inflamación y el calor indican
que hay demasiado Yang en la zona.
2. La palpación de puntos específicos de acupuntura en la parte delantera y trasera del
tronco. Por ejemplo, si el médico percibe una sensación de colapso o si el
punto está dolorido al tacto, esto indica la posibilidad de una enfermedad en el
órgano con el que está asociado el punto.

3. La palpación del pulso: tradicionalmente, el pulso de la zona radial de la muñeca
(Figura 4-4) es el lugar principal para el diagnóstico del pulso. Aunque el pulso
está especialmente relacionado con los pulmones y controlado por el corazón, se refiere al
estado de todos los órganos (Tabla 4-1). El médico comprueba lo siguiente: la
profundidad (flotante o sumergido), el ritmo (lento o rápido), la longitud (largo
o corto), la fuerza (débil o fuerte) y la calidad (resbaladizo,
áspero, nervioso, tenso, enorme, fino o irregular). Por lo general, se necesitan varios años
y cientos de casos para convertirse en un experto en la palpación del pulso.

[Figure 4-4. Locations Used for Pulse Palpation]
[Figura 4-4. Puntos utilizados para la palpación del pulso]

Recently, inspection of skin eruptions on the ears has been used in Chinese
diagnosis. A number of sites have been found on the ear (Figure 4-5) which
become spontaneously tender or otherwise react to disease or injury somewhere in the body. Stimulation of these ear points in turn exerts certain therapeutic effects on those parts of the body with which they are associated.
Moreover, many Western diagnostic methods, such as X-rays, have also been adopted in coordination with Chinese diagnosis.
This section serves only as a brief introduction to Chinese medical diagnosis. Interested readers should refer to books about Chinese medicine for
more information.

Recientemente, la inspección de las erupciones cutáneas en las orejas se ha utilizado en el diagnóstico chino.
Se han encontrado varios puntos en la oreja (Figura 4-5) que
se vuelven espontáneamente sensibles o reaccionan de otra manera ante enfermedades o lesiones en alguna parte del cuerpo. La estimulación de estos puntos de la oreja ejerce a su vez ciertos efectos terapéuticos en las partes del cuerpo con las que están asociados.
Además, muchos métodos de diagnóstico occidentales, como los rayos X, también se han
adoptado en coordinación con el diagnóstico chino.
Esta sección solo sirve como una breve introducción al diagnóstico médico chino. Los lectores interesados deben consultar libros sobre medicina china para
obtener más información.

Table 4-1

The Palpation of Pulse

Left Hand	Organs
Rear	Kidney Yin
Middle	Liver
Front	Heart

Right Hand	Organs
Rear	Kidney Yang
Middle	Spleen
Front	Lungs

Tabla 4-1

La palpación del pulso

Mano izquierda	Órganos
Parte posterior	Yin del riñón
Parte media	Hígado
Parte delantera	Corazón

Mano derecha	Órganos
Parte posterior	Yang del riñón
Parte media	Bazo
Parte delantera	Pulmones

[gall bladder]
[vesícula biliar]

[pancreas]
[páncreas]

[liver]
[hígado]

[stomach]
[estómago]

[spleen]
[bazo]

[heart]
[corazón]

[left lung]
[pulmón izquierdo]

[palate]
[paladar]

[eye]
[ojo]

[bladder]
[vejiga]

[kidney]
[riñón]

[large intestine]
[intestino grueso]

[small intestine]
[intestino delgado]

[rectum]
[recto]

[esophagus]
[esófago]

[cardiac orifice]
[orificio cardíaco]

[right lung]
[pulmón derecho]

[supra-renal glands]
[glándulas suprarrenales]

[teeth]
[dientes]

[Figure 4-5. Acupuncture Points in the Ear]
[Figura 4-5. Puntos de acupuntura en la oreja]

4-3. Acupuncture

4-3. Acupuntura

In this section, we will discuss how acupuncture is used, and why it works.
Since Qigong exercises and Qi circulation theory are based on the results of
acupuncture research, this summary will help you understand the theory of Qigong exercises.
In order to understand acupuncture, you should know what Jing ( ) and

Luo ( ) are. Then you should understand their function in the body, and their
relationship to health.
Jing and Luo are the Qi channels that connect the inside of the body to the
surface of the body, and connect the internal organs to each other. They correspond with the vascular system with its arteries, veins, and capillaries. Jing are
the primary Qi channels which distribute Qi in the body. Usually, Jing are found
under a thick layer of muscle, and so are protected from external influence, the
same way the arteries and main nerves are. There are twelve Jing which connect the internal organs with the rest of the body.
Luo are the minor or secondary Qi channels which connect the Jing to the surface of the body and also to the bone marrow. Jing and Luo are considered
to be Qi rivers and streams in the body.
In addition to Jing and Luo, there are eight vessels which serve as balancing
channels and are considered to be Qi reservoirs in the body. Some of these vessels also circulate Qi, although their function is different from Jing and Luo.
Their function is to regulate the amount of Qi flow in the twelve channels.
Among these eight vessels the Ren (Conception Vessel,) and Du (Governing Vessel,) are most important. As you remember from earlier chapters, these two vessels play a primary role in Small and Grand Circulation.
Acupuncture theory classifies the internal organs as viscera and bowels. According to this theory, viscera are the organs that store essential substances
for the body’s use. The viscera are the lungs, kidney, liver, heart, spleen, and
pericardium (Baoluo,). The bowels are organs which do not store substances, but eliminate them, being essentially hollow. The bowels are the large
intestine, gall bladder, urinary bladder, small intestine, stomach, and triple
burner (Sanjiao,). Viscera are Yin, and bowels are Yang, and they are grouped in pairs which are closely related to each other. It is important to note
that in Chinese medicine, the term “organ” refers more to the functional system
of that organ than to the actual physical lump of flesh. Hence, two of the organs
in the Chinese system, the pericardium and the triple burner, have no corresponding organ in the Western system.

En esta sección, analizaremos cómo se utiliza la acupuntura y por qué funciona.

Dado que los ejercicios de qigong y la teoría de la circulación del qi se basan en los resultados de la investigación sobre la acupuntura, este resumen le ayudará a comprender la teoría de los ejercicios de qigong.

Para comprender la acupuntura, debe saber qué son el Jing ( ) y el Luo ( ). A continuación, debe comprender su función en el cuerpo y su relación con la salud.

Jing y Luo son los canales de Qi que conectan el interior del cuerpo con la superficie del mismo, y conectan los órganos internos entre sí. Se corresponden con el sistema vascular, con sus arterias, venas y capilares. Jing son los canales primarios de Qi que distribuyen el Qi en el cuerpo. Por lo general, Jing se encuentran bajo una gruesa capa de músculo, por lo que están protegidos de las influencias externas, al igual que las arterias y los nervios principales. Hay doce Jing que conectan los órganos internos con el resto del cuerpo.

Luo son los canales de Qi menores o secundarios que conectan el Jing con la superficie del cuerpo y también con la médula ósea. Jing y Luo se consideran ríos y arroyos de Qi en el cuerpo.

Además de los Jing y los Luo, hay ocho vasos que sirven como canales de equilibrio y se consideran depósitos de Qi en el cuerpo. Algunos de estos vasos también hacen circular el Qi, aunque su función es diferente a la de los Jing y los Luo.

Su función es regular la cantidad de flujo de Qi en los doce canales. Entre estos ocho vasos, el Ren (vaso de la concepción,) y el Du (vaso gobernador,) son los más importantes. Como recordará de capítulos anteriores, estos dos vasos desempeñan un papel fundamental en la pequeña y la gran circulación.

La teoría de la acupuntura clasifica los órganos internos como vísceras e intestinos.

Según esta teoría, las vísceras son los órganos que almacenan sustancias esenciales para el uso del cuerpo. Las vísceras son los pulmones, los riñones, el hígado, el corazón, el bazo y el pericardio (Baoluo,). Los intestinos son órganos que no almacenan sustancias, sino que las eliminan, siendo esencialmente huecos. Los intestinos son el intestino grueso, la vesícula biliar, la vejiga urinaria, el intestino delgado, el estómago y el triple calentador (Sanjiao,). Las vísceras son Yin y los intestinos son Yang, y se agrupan en pares que están estrechamente relacionados entre sí. Es importante señalar que en la medicina china, el término «órgano» se refiere más al sistema funcional de ese órgano que a la masa física real de carne. Por lo tanto, dos de los órganos

del sistema chino, el pericardio y el triple calentador, no tienen ningún órgano correspondiente en el sistema occidental.

In classifying Qi channels, there are six degrees of Yin and Yang used to describe the six channels that terminate in the hands and the six that end in the feet. The Yin channels are Taiyin ( ), Shaoyin ( ), and Jueyin ( ). Taiyin is the very strongest most vigorous Yin. Shaoyin contains some Yang, and Jueyin is exhausted Yin and is found where two Yin channels meet. The Yang channels are Taiyang ( ), Shaoyang ( ), and Yangming ( ). Taiyang is very strong, young Yang. Shaoyang is Yang that has begun to deteriorate, and Yangming is extreme Yang, and is found where two Yang channels meet. In Yin and Yang theory, Yang is characterized by the outside of things, while Yin is the inside. In consonance with this principle, the twelve channels are considered Yin or Yang depending on whether they are found on the inside or on the outside of the arms or legs. There are three Yin channels on the inside of each arm and leg, and three Yang channels on the outside. Of the two main vessels that make up Small Circulation, the Ren Mai (Conception Vessel,) is found on the front of the body and is considered Yin. The Du Mai (Governing Vessel,), is found on the back, and is considered Yang.

En la clasificación de los canales Qi, se utilizan seis grados de Yin y Yang para describir los seis canales que terminan en las manos y los seis que terminan en los pies. Los canales Yin son Taiyin ( ), Shaoyin ( ) y Jueyin ( ). Taiyin es el Yin más fuerte y vigoroso. Shaoyin contiene algo de Yang, y Jueyin es Yin agotado y se encuentra donde se unen dos canales Yin. Los canales Yang son Taiyang ( ), Shaoyang ( ) y Yangming ( ). Taiyang es Yang muy fuerte y joven. Shaoyang es Yang que ha comenzado a deteriorarse, y Yangming es Yang extremo, y se encuentra donde se unen dos canales Yang. En la teoría del Yin y el Yang, el Yang se caracteriza por el exterior de las cosas, mientras que el Yin es el interior. En consonancia con este principio, los doce canales se consideran Yin o Yang dependiendo de si se encuentran en el interior o en el exterior de los brazos o las piernas. Hay tres canales Yin en el interior de

cada brazo y pierna, y tres canales Yang en el exterior. De los dos vasos principales que componen la Pequeña Circulación, el Ren Mai (Vaso de la Concepción,) se
encuentra en la parte delantera del cuerpo y se considera Yin. El Du Mai (Vaso Gobernador,
), se encuentra en la espalda y se considera Yang.

Qi circulates within this system of channels and vessels continuously, from
the surface to the interior and back to the surface. The paths of the channels
are as follows:

El qi circula continuamente dentro de este sistema de canales y vasos, desde
la superficie hacia el interior y de vuelta a la superficie. Las rutas de los canales
son las siguientes:

Upper Limb—Yin Jing ( ), movement is from the chest to the hand.
Hand Taiyin Lung (Shou Taiyin Fei Jing,). Runs from the top of
the chest, along the inside of the arm, and ends on the outside of the thumb.
Hand Shaoyin Heart (Shou Shaoyin Xin Jing,). Runs from the
armpit, down the inside arm, and ends in the little finger.
Hand Jueyin Pericardium (Shou Jueyin Baoluo Jing,).
Starts in the chest, runs up the chest, then down the middle of the inner arm
and ends at the middle finger.

Extremidad superior- Yin Jing ( ), el movimiento va desde el pecho hasta la mano.
Mano Taiyin Pulmón (Shou Taiyin Fei Jing,). Va desde la parte superior del pecho, a lo largo de la parte interna del brazo, y termina en la parte externa del pulgar.
Mano Shaoyin Corazón (Shou Shaoyin Xin Jing,). Va desde la
axila, baja por la parte interna del brazo y termina en el dedo meñique.
Mano Jueyin Pericardio (Shou Jueyin Baoluo Jing,).
Comienza en el pecho, sube por el pecho, luego baja por el centro de la parte interna del brazo
y termina en el dedo medio.

Upper Limb—Yang Jing ( ), movement is from the hand to the head.
Hand Taiyang Small Intestine (Shou Taiyang Xiao Chang,). Starts
at the end of the little finger, then runs up the outside of the arm, behind the
shoulder, across the neck, and ends in front of the ear.
Hand Shaoyang Triple Burner (Shou Shaoyang San Jiao,). Starts

at the tip of the ring finger, then runs up the outside of the arm, around the
shoulder, over the ear, and ends near the outside of the eyebrow.
Hand Yangming Large Intestine (Shou Yangming Da Chang,).
Starts at the tip of the index finger, runs along the outside of the arm, and ends
near the nose.

Extremidad superior- Yang Jing ( ), el movimiento va desde la mano hasta la cabeza.
Intestino delgado Taiyang de la mano (Shou Taiyang Xiao Chang,). Comienza
en el extremo del dedo meñique, luego sube por la parte exterior del brazo, detrás del
hombro, cruza el cuello y termina delante de la oreja.
Triple calentador Shaoyang de la mano (Shou Shaoyang San Jiao,). Comienza
en la punta del dedo anular, luego sube por la parte exterior del brazo, rodea el
hombro, pasa por encima de la oreja y termina cerca de la parte exterior de la ceja.
Intestino grueso Yangming de la mano (Shou Yangming Da Chang,).
Comienza en la punta del dedo índice, recorre la parte exterior del brazo y termina
cerca de la nariz.

Lower Limb—Yin Jing ( ), movement is from the foot to the chest.
Foot Taiyin Spleen (Zu Taiyin Pi,). Starts at the tip of the big toe,
runs up the inside of the leg, and ends at the top of the chest.
Foot Shaoyin Kidney (Zu Shaoyin Shen,). Starts under the little
toe, rises along the inside of the leg, and ends near the collarbone.
Foot Jueyin Liver (Zu Jueyin Gan,). Starts on the outside of the big
toe, then the inside of the leg, up the trunk, and ends near the nipple.

Extremidad inferior- Yin Jing ( ), el movimiento va desde el pie hasta el pecho.
Pie Taiyin Bazo (Zu Taiyin Pi,). Comienza en la punta del dedo gordo del pie,
sube por la parte interna de la pierna y termina en la parte superior del pecho.
Pie Shaoyin Riñón (Zu Shaoyin Shen,). Comienza debajo del dedo pequeño
del pie, sube por la parte interna de la pierna y termina cerca de la clavícula.
Pie Jueyin Hígado (Zu Jueyin Gan,). Comienza en la parte externa del dedo gordo
del pie, luego por la parte interna de la pierna, sube por el tronco y termina cerca del pezón.

Lower Limb—Yang Jing ( ), movement is from the head to the foot.
Foot Taiyang Bladder (Zu Taiyang Pang Guang,). Starts at the

inner corner of the eye, runs over the head, splits and runs in two channels
down the back, joins on the back of the thigh and ends on the little toe.
Foot Shaoyang Gall Bladder (Zu Taiyang Dan,). Starts at the outer corner of the eye, travels over the head, around the back of the shoulder, down
the side of the chest and the outside of the leg, and ends in the fourth toe.
Foot Yangming Stomach (Zu Yangming Wei,). Starts under the eye, runs down the front of the body, then down the outer front of the leg, and ends
up in the second toe.

Extremidad inferior- Yang Jing ( ), el movimiento va desde la cabeza hasta los pies.
Pie Taiyang Vejiga (Zu Taiyang Pang Guang,). Comienza en la esquina interna del ojo, recorre la cabeza, se divide y recorre dos canales
por la espalda, se une en la parte posterior del muslo y termina en el dedo pequeño del pie.
Pie Shaoyang Vesícula biliar (Zu Taiyang Dan,). Comienza en la esquina externa
del ojo, recorre la cabeza, rodea la parte posterior del hombro, baja por el costado del pecho y la parte externa de la pierna, y termina en el cuarto dedo del pie.
Estómago Yangming del pie (Zu Yangming Wei,). Comienza debajo del ojo, recorre la parte delantera del cuerpo, luego baja por la parte delantera externa de la pierna y termina
en el segundo dedo del pie.

Jing are connected with one another at the extremities, where Yin meets Yang, and at the chest and face, where Yin meets Yin and Yang meets Yang (see
Table 4-2). For the purposes of this table, the circuit starts above the nipples,
moving through the channels in the order shown. Remember that there are two
symmetrical systems, one on each side of the body.

Los Jing están conectados entre sí en las extremidades, donde el Yin se encuentra con el
Yang, y en el pecho y la cara, donde el Yin se encuentra con el Yin y el Yang se encuentra con el Yang (véase la
Tabla 4-2). A efectos de esta tabla, el circuito comienza por encima de los pezones y
se desplaza a través de los canales en el orden indicado. Recuerde que hay dos
sistemas simétricos, uno a cada lado del cuerpo.

Table 4-2

Order of Qi Circulation

"From "
"To "
"Channel "
"Time "
"Period"

Top of Chest
Outside of Thumb
Hand Taiyin Lung
3 to 5 AM (Yin,)

Tip of Index Finger
Side of Nose
Hand Yangming Large Intestine
5 to 7 AM (Mao,)

Under the Eye
Second Toe
Foot Yangming Stomach
7 to 9 AM (Chen,)

Big Toe
Top of Chest
Foot Taiyin Spleen
9 to 11 AM (Si,)

Armpit
Little Finger
Hand Shaoyin Heart
11 AM to 1 PM (Wu,)

Little Finger
Front of Ear
Hand Taiyang Small Intestine
1 to 3 PM (Wei,)

Inner Corner of Eye
Little Toe
Foot Taiyang Bladder
3 to 5 PM (Shen,)

Little Toe
Collarbone
Foot Shaoyin Kidney
5 to 7 PM (Qiu,)

Chest
Middle Finger
Hand Jueyin Pericardium
7 to 9 PM (Shu,)

Ring Finger
Outside of Eyebrow
Hand Shaoyang Triple Burner
9 to 11 PM (Hai,)

Outside Corner of the Eye
Fourth Toe
Foot Shaoyang Gall Bladder
11 PM to 1 AM (Zi,)

Outside of Big Toe
Side of Nipple
Foot Jueyin Liver
1 to 3 AM (Chou,)

Tabla 4-2

Orden de circulación del Qi

«Desde»
«Hasta»
«Canal»
«Hora»
«Periodo»

Parte superior del pecho
Exterior del pulgar
Mano Taiyin- Pulmón*
De 3 a 5 a. m. (Yin,)

Punta del dedo índice
Lado de la nariz
Yangming de la mano- Intestino grueso*
De 5 a 7 a. m. (Mao,)

Debajo del ojo
Segundo dedo del pie
Yangming del pie- Estómago*
De 7 a 9 a. m. (Chen,)

Dedo gordo del pie
Parte superior del pecho*
Pie Taiyin- Bazo
De 9 a 11 a. m. (Si,)

Axila
Dedo meñique
Mano Shaoyin- Corazón*
De 11 a. m. a 1 p. m. (Wu,)

Dedo meñique
Parte delantera de la oreja
Mano Taiyang- Intestino delgado*
De 1 a 3 p. m. (Wei,)

Esquina interna del ojo
Dedo pequeño del pie
Taiyang del pie- vejiga*
De 3 a 5 de la tarde (Shen,)

Dedo pequeño del pie
Clavícula
Shaoyin del pie - riñón*
De 5 a 7 de la tarde (Qiu,)

Pecho
Dedo medio
Jueyin de la mano- pericardio*
De 7 a 9 de la tarde (Shu,)

Dedo anular
Parte exterior de la ceja
Mano Shaoyang-Triple calentador*
9 a 11 p. m. (Hai,)

Esquina exterior del ojo
Cuarto dedo del pie
Pie Shaoyang-Vesícula biliar*
11 p. m. a 1 a. m. (Zi,)

Parte exterior del dedo gordo del pie
Lado del pezón
Pie Jueyin- Hígado*
1 a 3 a. m. (Chou,)

* Nota del traductor: estos son términos muy técnicos de la medicina tradicional china y puede que su traducción al español no sea del todo correcta.

Acupuncture theory also relates the organs to the five elements (Wuxing,): metal (Jin,), wood (Mu,), water (Shui,), fire (Huo,), and earth (Tu,). These relationships are shown in Table 4-3 and Figure 4-6. The five element theory is used to describe how organ systems influence each other
through constructive and destructive sequences.

La teoría de la acupuntura también relaciona los órganos con los cinco elementos (Wuxing,): metal (Jin,), madera (Mu,), agua (Shui,), fuego (Huo,) y tierra

(Tu,). Estas relaciones se muestran en la Tabla 4-3 y en la Figura 4-6. La teoría de los cinco elementos se utiliza para describir cómo los sistemas orgánicos se influyen entre sí
a través de secuencias constructivas y destructivas.

Table 4-3

Relationship of Internal Organs with the Elements

Five Elements: Metal, Water, Wood, Fire, Earth, Mutual Fire

Yang Channels (External): Hand Yangming, Foot Taiyang, Foot Shaoyang, Hand Taiyang, Foot Yangming, Hand Shaoyang

Bowels: Large Intestine, Bladder, Gall Bladder, Small Intestine, Stomach, Triple Burner

Yin Channels (Internal): Hand Taiyin, Foot Shaoyin, Foot Jueyin, Hand Shaoyin, Foot Taiyin, Hand Jueyin

Viscera: Lung, Kidney, Liver, Heart, Spleen, Pericardium

Tabla 4-3

Relación de los órganos internos con los elementos

Cinco elementos: metal, agua, madera, fuego, tierra, fuego mutuo

Canales Yang (externos): Yangming de la mano, Taiyang del pie, Shaoyang del pie, Taiyang de la mano, Yangming del pie, Shaoyang de la mano

Intestinos: intestino grueso, vejiga, vesícula biliar, intestino delgado, estómago, triple calentador.

Canales yin (internos): mano taiyin, pie shaoyin, pie jueyin, mano shaoyin, pie taiyin, mano jueyin.

Vísceras: pulmón, riñón, hígado, corazón, bazo, pericardio.

[Earth]
[Tierra]

[Metal]
[Metal]

[Water]
[Agua]

[Wood]
[Madera]

[Fire]
[Fuego]

[Production]
[Producción]

[Conquest]
[Conquista]

[Demean]
[Humillar]

[Figure 4-6. Relationships of Five Internal Organs with the Five Elements]
[Figura 4-6. Relaciones de los cinco órganos internos con los cinco elementos]

From the Qi circulation and its relationship to the environment, the Chinese physicians found that a healthy person should not be too Yin or too Yang. When a person is ill, the acupuncturist will use needling or a few other methods to regulate the Qi flow and bring the person back to health. You should understand that it is not only the cavities lying on the channel corresponding to the afflicted organ that are used. Since the channels are interconnected and affect each other in various ways, cavities throughout the body are used to rebalance particular organs. To do this, an acupuncturist must understand the relation of Qi flow to the seasons and the time of day, as well as the interrelationship of the channels.

In the case of non-organ problems, such as muscle pain or a joint injury, the acupuncturist will usually needle cavities near the injury which are not on the channels (remember, almost half the known cavities are not located on channels). This kind of treatment will increase the Qi circulation in the injured area and remove the stagnant Qi.

This has been only the briefest of introductions to the principles of acupuncture. The author hopes that you are able to gain a basic knowledge of Qi circulation. If you are interested in further research, there are many books available. The following are suggested:

A partir de la circulación del Qi y su relación con el entorno, los médicos chinos descubrieron que una persona sana no debe tener un exceso de Yin ni de Yang.
Cuando una persona está enferma, el acupunturista utiliza agujas u otros métodos para regular el flujo de Qi y devolverle la salud.
Debe entenderse que no solo se utilizan los puntos situados en el canal correspondiente al órgano afectado.
Dado que los canales están interconectados y se influyen entre sí de diversas maneras, se utilizan cavidades de todo el cuerpo para reequilibrar órganos concretos. Dado que los canales están interconectados y se influyen entre sí de diversas maneras, se utilizan cavidades de todo el cuerpo
para reequilibrar órganos concretos. Para ello, el acupunturista debe comprender la relación del flujo de Qi con las estaciones y la hora del día, así como la
interrelación de los canales.
En el caso de problemas no relacionados con los órganos, como el dolor muscular o una lesión articular, el
acupunturista suele aplicar agujas en cavidades cercanas a la lesión que no se encuentran en los
canales (recuerde que casi la mitad de las cavidades conocidas no están situadas en los canales). Este tipo de tratamiento aumentará la circulación del Qi en la zona lesionada
y eliminará el Qi estancado.
Esta ha sido solo una breve introducción a los principios de la acupuntura. El autor espera que haya podido adquirir un conocimiento básico de la
circulación del Qi. Si está interesado en investigar más, hay muchos libros
disponibles. Le sugerimos los siguientes:

The Theoretical Foundation of Chinese Medicine Systems of Correspondence, by Manfred Porkert, MIT Press, Cambridge, Massachusetts and
London, 1978.

Los fundamentos teóricos de los sistemas de correspondencia de la medicina china,
por Manfred Porkert, MIT Press, Cambridge, Massachusetts y
Londres, 1978.

Acupuncture—A Comprehensive Text, Shanghai College of Traditional Medicine. Translated and edited by John O’Connor and Dan Bensky, Eastland Press, Chicago, 1981.

Acupuntura- un texto completo, Facultad de Medicina Tradicional de Shanghái.
Traducido y editado por John O’Connor y Dan Bensky,
Eastland Press, Chicago, 1981.

4-4. Massage and Rubbing

4-4. Masaje y fricción

Massage

Masaje

People have always instinctively rubbed sore muscles and other painful areas to ease their pain and to help the sore muscle recover more quickly. Long ago it was found that this kind of rubbing can also cure a number of disorders such as headaches, joint pain, and an uneasy stomach, and that simple rubbing can even strengthen weakened organs.

The therapeutic effects of massage are known world-wide. The Japanese have used acupressure, which is derived from Chinese massage, for centuries. The Greek upper classes have used a form of massage—slapping the skin with switches—to cure various disorders. However, the Chinese have fully systematized massage to agree with the theory of Qi circulation.

There are three general Chinese massage treatments. The first is massaging the muscle; the second, massaging the cavities, or acupuncture points; and the third, massaging the nerve and channel endings. Each category of massage has its own specific uses, but generally a mixture of the three is used.

Muscle massage is used to relieve soreness and bruises. The masseuse follows the direction of the muscle fiber using rubbing, pressing, sliding, grasping, slapping, and shaking techniques. The result is an increase in the circulation of blood and Qi on the skin and in the muscle area. It also helps to spread accumulated acid, which collects in the muscles due to hard exercise, or blood (in the case of bruises), or stagnant Qi, allowing the circulation to disperse them more quickly. Commonly this type of massage is also used to help a person overcome a feeling of weakness or tiredness.

The second category is massaging the acupuncture points. These same points are used in Japanese acupressure, with the addition of a few other points. The principle of massaging the acupuncture points is the same as in acupuncture theory: to stimulate the channels by stimulating cavities that can be reached easily by rubbing or pressing with the hands, rather than needles.

In acupressure, some non-channel points are used to stimulate minor Qi channels to help circulate energy locally. Figures 4-7 through 4-12 show the common

acupuncture points used in massage.
The third category of massage is to rub or press the endings of the nerves
and Qi channels. These channels are located on the hands (Figure 4-13), feet
(Figure 4-14), and ears (Figure 4-5). You can easily rub the zones that correspond to the different organs, or that are effective for specific symptoms or illnesses. This form of massage is known in the West as reflexology. Theoretically,
if the channel endings are rubbed, the Qi will be stimulated to a higher level,
which increases the circulation and benefits the related organ or cures the illness. If you are interested in knowing more about massage, please refer to the
book: Chinese Qigong Massage, available from YMAA Publication Center.

Las personas siempre han frotado instintivamente los músculos doloridos y otras zonas dolorosas
para aliviar el dolor y ayudar a que el músculo dolorido se recupere más rápidamente. Hace mucho
tiempo se descubrió que este tipo de fricción también puede curar una serie de trastornos
como dolores de cabeza, dolores articulares y malestar estomacal, y que una simple fricción
puede incluso fortalecer los órganos debilitados.
Los efectos terapéuticos del masaje son conocidos en todo el mundo. Los japoneses
han utilizado la acupresión, derivada del masaje chino, durante siglos. Las clases altas griegas han utilizado una forma de masaje, que consiste en dar palmadas en la piel con varas, para curar diversos trastornos. Sin embargo, los chinos han sistematizado completamente el masaje para que concuerde con la teoría de la circulación del Qi.
Existen tres tratamientos generales de masaje chino. El primero consiste en masajear
los músculos; el segundo, en masajear las cavidades o puntos de acupuntura; y el
tercero, en masajear las terminaciones nerviosas y los canales. Cada categoría de masaje tiene
sus propios usos específicos, pero generalmente se utiliza una combinación de los tres.
El masaje muscular se utiliza para aliviar el dolor y los hematomas. El masajista sigue la dirección de la fibra muscular utilizando técnicas de fricción, presión, deslizamiento, agarre,
golpeteo y sacudida. El resultado es un aumento de la circulación de sangre y Qi en la piel y en la zona muscular. También ayuda a dispersar el ácido acumulado, que se acumula en los músculos debido al ejercicio intenso, o la sangre (en
el caso de los hematomas), o el Qi estancado, permitiendo que la circulación los disperse
más rápidamente. Comúnmente, este tipo de masaje también se utiliza para ayudar a una persona a
superar una sensación de debilidad o cansancio.

La segunda categoría es el masaje de los puntos de acupuntura. Estos mismos
puntos se utilizan en la acupresión japonesa, con la adición de algunos otros
puntos. El principio del masaje de los puntos de acupuntura es el mismo que en la
teoría de la acupuntura: estimular los canales mediante la estimulación de cavidades a las que se puede
llegar fácilmente frotando o presionando con las manos, en lugar de con agujas.
En la acupresión, se utilizan algunos puntos que no son canales para estimular canales menores de Qi y ayudar a que la energía circule localmente. Las figuras 4-7 a 4-12 muestran los puntos de acupuntura comunes
utilizados en el masaje.
La tercera categoría de masaje consiste en frotar o presionar las terminaciones de los nervios
y los canales de Qi. Estos canales se encuentran en las manos (figura 4-13), los pies
(figura 4-14) y las orejas (figura 4-5). Se pueden frotar fácilmente las zonas que corresponden a los diferentes órganos o que son eficaces para síntomas o enfermedades específicos. Esta forma de masaje se conoce en Occidente como reflexología. En teoría,
si se frotan las terminaciones de los canales, el Qi se estimulará a un nivel superior,
lo que aumenta la circulación y beneficia al órgano relacionado o cura la enfermedad. Si está interesado en saber más sobre el masaje, consulte el libro: Masaje chino Qigong, disponible en el Centro de Publicaciones de la YMAA.

[Figure 4-7. Acupuncture Points on the Head Used for Massage]
[Figura 4-7. Puntos de acupuntura en la cabeza utilizados para el masaje]

[Figure 4-8. Acupuncture Points on the Neck Used for Massage]
[Figura 4-8. Puntos de acupuntura en el cuello utilizados para el masaje]

[Figure 4-9. Acupuncture Points on the Front Used for Massage]
[Figura 4-9. Puntos de acupuntura en la parte delantera utilizados para el masaje]

[Figure 4-10. Acupuncture Points on the Back Used for Massage]
[Figura 4-10. Puntos de acupuntura en la espalda utilizados para el masaje]

[Figure 4-11. Acupuncture Points on the Arms Used for Massage]
[Figura 4-11. Puntos de acupuntura en los brazos utilizados para el masaje]

[Figure 4-12. Acupuncture Points on the Legs Used for Massage]
[Figura 4-12. Puntos de acupuntura en las piernas utilizados para el masaje]

[pineal]
[pineal]

[pituitary]
[hipófisis]

[stomach]
[estómago]

[mental]
[mental]

[colon]
[colon]

[thyrod]
[tiroides]

[prostate]
[próstata]

[uterus]
[útero]

[penis]
[pene]

[nerves, colds]
[nervios, resfriados]

[nerves, ears]
[nervios, oídos]

[ears]
[oídos]

[sinuses]
[senos paranasales]

[lung]
[pulmón]

[solar plexus]
[plexo solar]

[thymus]
[timo]

[shoulder]
[hombro]

[heart]
[corazón]

[liver]
[hígado]

[adrenal]
[suprarrenal]

[kidney]
[riñón]

[pancreas]
[páncreas]

[spleen]
[bazo]

[gall bladder]
[vesícula biliar]

[appendix]
[apéndice]

[intestine]
[intestino]

[hip]
[cadera]

[bladder]
[vejiga]

[hemorrhoids]
[hemorroides]

[testes]
[testículos]

[ovaries]
[ovarios]

[lower lumbar]
[zona lumbar inferior]

[eyes]
[ojos]

[nerves, head]
[nervios, cabeza]

[neck]
[cuello]

[spine]
[columna vertebral]

[throat]
[garganta]

[LEFT]
[IZQUIERDA]

[RIGHT]
[DERECHA]

[Figure 4-13. Massaging Zones in Hands Reflexology]
[Figura 4-13. Zonas de masaje en la reflexología de manos]

[Right]
[Derecha]

[pineal]
[pineal]

[throat]
[garganta]

[thyrod]
[tiroides]

[pituitary]
[hipófisis]

[stomach]
[estómago]

[hip and knee]
[cadera y rodilla]

[gall bladder]
[vesícula biliar]

[lungs]
[pulmones]

[kidney]
[riñón]

[sigmoid colon]
[colon sigmoide]

[transverse colon]
[colon transverso]

[descending colon]
[colon descendente]

[ascending colon]
[colon ascendente]

[shoulder]
[hombro]

[solar plexus]
[plexo solar]

[Left]
[Izquierda]

[ear]
[oído]

[eye]
[ojo]

[liver]
[hígado]

[bladder]
[vejiga]

[adrenal]
[suprarrenal]

[appendix]
[apéndice]

[pancreas]
[páncreas]

[sciatic nerve]
[nervio ciático]

[rectum]
[recto]

[small intestine]
[intestino delgado]

[heart]
[corazón]

[sinuses]
[senos paranasales]

[bronchial]
[bronquios]

[spleen]
[bazo]

[thymus]

[timo]

[Figure 4-14. Massaging Zones in Feet Reflexology]
[Figura 4-14. Zonas de masaje en la reflexología podal]

Hand Forms and Common Methods Used in Massage.

Formas de las manos y métodos comunes utilizados en el masaje.

1. Knuckles: single, double, and four fingers for circular rubbing and pressing (Figures 4-15 to 4-17).
2. The side of the fist for circular rubbing (Figure 4-18).
3. Fingertips for tapping and circular rubbing (Figure 4-19).

1. Nudillos: uno, dos y cuatro dedos para fricción circular y presión (Figuras 4-15 a 4-17).
2. El costado del puño para fricción circular (Figura 4-18).
3. Yemas de los dedos para golpeteo y fricción circular (Figura 4-19).

[Figure 4-15]
[Figure 4-16]
[Figure 4-17]
[Figure 4-18]
[Figure 4-19]

Hand Forms and Common Methods Used in Massage—Continued

Formas de las manos y métodos comunes utilizados en el masaje (continuación)

4. The root of the palm (base of the thumb) for circular and straight rubbing and pressing (Figures 4-20 and 4-21).
5. The base of the fingers for circular and straight rubbing and pressing (Figures 4-22 and 4-23).
6. The side of the palm for pressing and rubbing (Figure 4-24).

4. La raíz de la palma (base del pulgar) para fricciones y presiones circulares y rectas (figuras 4-20 y 4-21).
5. La base de los dedos para fricciones y presiones circulares y rectas (figuras 4-22 y 4-23).
6. El lado de la palma para presiones y fricciones (figura 4-24).

[Figure 4-20]
[Figure 4-21]
[Figure 4-22]
[Figure 4-23]
[Figure 4-24]

Hand Forms and Common Methods Used in Massage—Continued

Formas de las manos y métodos comunes utilizados en el masaje (continuación)

7. The elbow for circular rubbing and pressing (Figure 4-25).
8. Fingers for grasping muscles (Figures 4-26 to 4-28).
9. Pinching or grasping the skin and shaking (Figure 4-29).

7. El codo para frotar y presionar circularmente (Figura 4-25).
8. Los dedos para agarrar los músculos (Figuras 4-26 a 4-28).
9. Pellizcar o agarrar la piel y sacudirla (Figura 4-29).

[Figure 4-25]
[Figure 4-26]
[Figure 4-27]
[Figure 4-28]
[Figure 4-29]

Hand Forms and Common Methods Used in Massage—Continued

Formas de manos y métodos comunes utilizados en el masaje (continuación)

10. Slapping with the backs or the sides of the hands (Figures 4-30 and 4-31).

10. Golpes con el dorso o los lados de las manos (figuras 4-30 y 4-31).

[Figure 4-30]
[Figure 4-31]

Rubbing

Fricción

Very often, when you have an injury such as a bruise or strained joint, you

will automatically rub the injured area. This rubbing reduces pain and eases the nerves and muscles. Theoretically, this kind of rubbing causes the Qi to circulate, which in turn prevents Qi stagnation in that area.

In Qigong, rubbing or friction is used to increase heat or Qi on the skin, which increases the energy potential there, and causes Qi to circulate deeper into the body. Rubbing your face correctly can help keep the skin looking youthful by keeping it well nourished with the flow of Qi and blood. As was mentioned earlier, some parts of the body such as the palm (Figure 4-13) and the sole of the foot (Figure 4-14) have channels ending there, and rubbing these channel endings will increase the energy flow in the channels and benefit the corresponding organs. A good example of this is that rubbing the palms together briskly in cold weather will not just keep the arms and hands warm, but the internal organs as well. This is different from massaging the channel zones, which was described in the previous section.

Rubbing the skin over some of the organs will increase the function of the organs through the increased local energy flow caused by the rubbing. For example, rubbing the stomach will lessen pain and increase digestion. Rubbing will also relax the nerves in the area. The same principle holds true for the kidneys.

The large joints of the body—shoulders, elbows, wrists, knees, and ankles—are easily injured by over-exercise or excessive stress on the ligaments. When such injuries do not heal completely, arthritis commonly results. Rubbing the joint area will relax the joint area while stimulating energy circulation, which helps the injured area to heal. In addition, rubbing may even help to cure arthritis after it has set in. For more information on treating arthritis with Qigong, please refer to the book Arthritis—The Chinese Way of Healing & Prevention, available from YMAA Publication Center.

Muy a menudo, cuando se sufre una lesión, como un moretón o un esguince, se frota automáticamente la zona lesionada. Este frotamiento reduce el dolor y relaja los nervios y los músculos. En teoría, este tipo de fricción hace que el Qi circule, lo que a su vez evita su estancamiento en esa zona.

En el qigong, el frotamiento o la fricción se utilizan para aumentar el calor o el qi en la piel,

lo que aumenta el potencial energético en esa zona y hace que el qi circule más profundamente
en el cuerpo. Frotarse la cara correctamente puede ayudar a mantener la piel con un aspecto juvenil, ya que la mantiene bien nutrida con el flujo de Qi y sangre. Como se ha mencionado
anteriormente, algunas partes del cuerpo, como la palma de la mano (Figura 4-13) y la planta del
pie (Figura 4-14), tienen canales que terminan allí, y frotar estos extremos de los canales
aumentará el flujo de energía en los canales y beneficiará a los órganos correspondientes. Un buen ejemplo de ello es que frotarse las palmas de las manos enérgicamente
cuando hace frío no solo mantiene calientes los brazos y las manos, sino también los órganos internos.
Esto es diferente del masaje de las zonas de los canales, que se describió en la sección anterior.
Frotar la piel sobre algunos de los órganos aumentará la función de los órganos gracias al aumento del flujo de energía local causado por el frotamiento. Por ejemplo, frotar el estómago disminuirá el dolor y aumentará la digestión. El frotamiento
también relajará los nervios de la zona. El mismo principio se aplica a los riñones.
Las grandes articulaciones del cuerpo (hombros, codos, muñecas, rodillas y tobillos)
se lesionan fácilmente por el exceso de ejercicio o el estrés excesivo en los ligamentos. Cuando
estas lesiones no se curan completamente, suele producirse artritis. Frotar la
zona de la articulación relajará la zona y estimulará la circulación de energía, lo que
ayudará a que la zona lesionada se cure. Además, el frotamiento puede incluso ayudar a curar la artritis una vez que se ha instalado. Para obtener más información sobre el tratamiento de la artritis con Qigong, consulte el libro Arthritis—The Chinese Way of Healing & Prevention (Artritis: el método chino de curación y prevención),
disponible en el Centro de Publicaciones de la YMAA.

Rubbing methods appropriate to each area of the body.

Métodos de fricción adecuados para cada zona del cuerpo.

1. Face: Lightly rub the eyelids and eye sockets with the fingertips in a circular motion. Rub the cheeks with light strokes of the fingertips from the nose outward to the sides of the face (Figure 4-32).
2. Stomach: Use a circular motion to harmonize with the curve of the intestines (Figures 4-33 and 4-34).
3. Feet: Rub and press the zones shown in Figure 4-14 (Figure 4-35).
4. Hands: Rub and press the zones shown in Figure 4-13 (Figure 4-36).

1. Cara: Frote suavemente los párpados y las cuencas de los ojos con las yemas de los dedos con movimientos circulares. Frote las mejillas con ligeros toques de las yemas de los dedos desde
la nariz hacia los lados de la cara (Figura 4-32).
2. Estómago: Utilice movimientos circulares para armonizar con la curva de los intestinos (Figuras 4-33 y 4-34).
3. Pies: frote y presione las zonas que se muestran en la Figura 4-14 (Figura 4-35).
4. Manos: frote y presione las zonas que se muestran en la Figura 4-13 (Figura 4-36).

[Figure 4-32]
[Figure 4-33]
[Figure 4-34]
[Figure 4-35]
[Figure 4-36]
[Figure 4-37]
[Figure 4-38]

Rubbing methods appropriate to each area of the body—Continued

Métodos de fricción adecuados para cada zona del cuerpo (continuación)

5. Kidneys: Rub with a circular motion using the sides of the palm (Figure
4-37).
6. Wrists: For joint rubbing, the main purpose is to warm the joint, not to
stimulate the muscles. Rub the wrist by stroking it along the direction of the arm and in a circular motion around the joint (Figure 4-38).
7. Elbows: Rub lightly both up and down the arms and around the arms (Figures 4-39 and 4-40).
8. Shoulders: Rub lightly both up and down the arms and in a circular motion (Figure 4-41).

5. Riñones: frote con movimientos circulares utilizando los lados de la palma de la mano (Figura
4-37).
6. Muñecas: el objetivo principal del masaje articular es calentar la articulación, no
estimular los músculos. Frote la muñeca acariciándola en la dirección del brazo y con movimientos circulares alrededor de la articulación (Figura 4-38).
7. Codos: frote suavemente tanto hacia arriba como hacia abajo y alrededor de los brazos
(figuras 4-39 y 4-40).
8. Hombros: frote suavemente tanto hacia arriba como hacia abajo y con movimientos circulares
(figura 4-41).

[Figure 4-37]
[Figure 4-38]
[Figure 4-39]
[Figure 4-40]
[Figure 4-41]

Rubbing methods appropriate to each area of the body—Continued

Métodos de fricción adecuados para cada zona del cuerpo (continuación)

9. Knees: Rub lightly both up and down the legs and in a circular motion.
10. Ankles: Rub lightly both up and down the legs and around the joints.
Also rub and press the zones shown in Figure 4-14 (Figure 4-42).

9. Rodillas: frote suavemente hacia arriba y hacia abajo por las piernas y con movimientos circulares.
10. Tobillos: frote suavemente hacia arriba y hacia abajo por las piernas y alrededor de las articulaciones.
Frote y presione también las zonas que se muestran en la figura 4-14 (figura 4-42).

[Figure 4-42]

4-5. Other Medical Qigong Practices for Good Health

4-5. Otras prácticas de qigong médico para una buena salud

Swinging the Arms (Bai Bi)

Balancear los brazos (Bai Bi)

In the last fifty years an exercise based on the principles of the Yi Jin Jing
( ) has become popular. Although the exercise is very simple, the results in strengthening the body and curing illnesses are significant. Theoretically,
when you repeatedly swing your arms, the nerves and Qi channels in the shoulder joints are stimulated to a higher state, and this Qi will flow to the areas of
lower potential to complete the circulation. Because a number of the Qi channels connected with the different organs terminate in the hands, swinging the
arms increases the circulation in these channels. Arm swinging will not only
increase the Qi circulation, but the relaxed up and down motion will also increase the flow of blood. This is the same principle of Wai Dan as described

in chapter 2.
From the last fifty years of experience, we know that a number of illnesses
can be cured simply by frequent practice of swinging the arms. For some cancers, the increase in Qi circulation will help the degenerated cells to function normally and may help the cancer. According to Qi theory, cancers are caused
by the stagnation of Qi and blood, which results in changes to the structure of
the cell. Several types of cancer that may be cured by swinging the arms are cancers of the lungs, esophagus, and lymph. Other kinds of disorders that can be
helped by swinging the arms are: hardening of the liver, paralysis caused by high
blood pressure, high blood pressure itself, heart trouble, and nervous disorders.
The method is very simple. Stand with your feet shoulder width apart, with
the tip of your tongue touching the roof of your mouth. Swing your arms forward until they are horizontal with the palms facing down (Figure 4-43), then
swing them backwards as far as possible with the palms facing up (Figure 4-44).
Keep your entire body relaxed. Start with two hundred to three hundred repetitions, then gradually increase to one or two thousand, or up to half an hour.

En los últimos cincuenta años se ha popularizado un ejercicio basado en los principios del Yi Jin Jing
( ). Aunque el ejercicio es muy sencillo, los resultados
en cuanto al fortalecimiento del cuerpo y la curación de enfermedades son significativos. Teóricamente,
cuando se balancean los brazos repetidamente, los nervios y los canales de Qi de las articulaciones de los hombros se estimulan hasta alcanzar un estado superior, y este Qi fluirá hacia las zonas de
menor potencial para completar la circulación. Dado que varios de los canales de Qi conectados con los diferentes órganos terminan en las manos, balancear los
brazos aumenta la circulación en estos canales. Balancear los brazos no solo
aumenta la circulación del Qi, sino que el movimiento relajado hacia arriba y hacia abajo también
aumenta el flujo sanguíneo. Este es el mismo principio del Wai Dan descrito
en el capítulo 2.
A partir de los últimos cincuenta años de experiencia, sabemos que varias enfermedades
pueden curarse simplemente con la práctica frecuente del balanceo de los brazos. En el caso de algunos tipos de cáncer, el aumento de la circulación del Qi ayudará a que las células degeneradas funcionen con normalidad y puede ayudar a combatir el cáncer. Según la teoría del Qi, los cánceres son causados

por el estancamiento del Qi y la sangre, lo que provoca cambios en la estructura de
la célula. Varios tipos de cáncer que pueden curarse balanceando los brazos son los de pulmón, esófago y ganglios linfáticos. Otros tipos de trastornos que pueden
mejorar balanceando los brazos son: endurecimiento del hígado, parálisis causada por la hipertensión
arterial, hipertensión arterial en sí, problemas cardíacos y trastornos nerviosos.
El método es muy sencillo. Póngase de pie con los pies separados a la anchura de los hombros y
la punta de la lengua tocando el paladar. Mueva los brazos hacia adelante hasta que queden en posición horizontal con las palmas hacia abajo (Figura 4-43) y, a continuación,
muévalos hacia atrás lo máximo posible con las palmas hacia arriba (Figura 4-44).
Mantenga todo el cuerpo relajado. Comience con doscientas o trescientas repeticiones y aumente gradualmente hasta mil o dos mil, o hasta media hora.

[Figure 4-43]
[Figure 4-44]

Walking in Place

Caminar sin moverse del lugar

Many Qi channels terminate in the feet and pass through the hip joints. Walking in place has many of the benefits of swinging the arms for similar reasons. As a matter of fact, you can do both at the same time.

Muchos canales de Qi terminan en los pies y pasan por las articulaciones de la cadera.
Caminar sin moverse del lugar tiene muchos de los beneficios de balancear los brazos por razones similares. De hecho, se pueden hacer ambas cosas al mismo tiempo.

Treading Bamboo

Pisar bambú

Stepping on bamboo rods will stimulate your feet where several channel endings are located. This practice is
almost like massage, and the principle
is the same. Many health stores sell
small wooden rollers that are designed
for this purpose. Experiments have

even shown that this exercise can help
some people grow taller.

Pisar varas de bambú estimulará los pies, donde se encuentran varios puntos terminales. Esta práctica es casi como un masaje, y el principio es el mismo. Muchas tiendas de productos naturales venden pequeños rodillos de madera diseñados para este fin. Los experimentos han demostrado incluso que este ejercicio puede ayudar a algunas personas a crecer.

Exercise Taiji Balls

Ejercicio con bolas de taichí

In China, you can see people holding two metal Taiji balls, the size of ping
pong balls, in one hand and rolling
them around. This has the same effect
as a hand massage. It stimulates and
develops the finger and palm muscles
and stimulates the reflexology zones
(Figure 4-45) of the palms. The balls are
especially good for people who are bedridden and cannot do other exercises.

En China, se puede ver a gente sosteniendo dos bolas metálicas de Taiji, del tamaño de pelotas de ping
pong, en una mano y haciéndolas rodar.
 Esto tiene el mismo efecto
que un masaje de manos. Estimula y
desarrolla los músculos de los dedos y las palmas
y estimula las zonas de reflexología
(Figura 4-45) de las palmas. Las bolas son
especialmente buenas para las personas que están postradas en cama y no pueden hacer otros ejercicios.

[Figure 4-45]

The Six Sounds

Los seis sonidos

Certain sounds can affect the circulation of Qi. People have always made sounds when ill or distressed. The sounds are the same for all people around the world. Basically, the function of these sounds is to relieve the internal organs of distress through the lungs. Chinese physicians have investigated the matter scientifically, and found that different sounds will affect different organ systems, and high and low tones of a sound will affect the same system differently. Buddhist and Daoist publications describe how different sounds, with varying pitch, are used to relieve or cure several illnesses.
The Daoist documents consulted are: Tai Shang Yu Zhou Zhen Jing ( ) by Huang, Ting-Shan ( ), and the Qian Ji Fang ( ) by Sun, Si-Miao ( ) from the Sui and Tang dynasties (589-907 A.D.). The Buddhist texts are the Xiao Zhi Guan ( ) by a Buddhist named Zhi Zhe Da Shi ( ) of Tian Tai Zong ( ) and the Shan Po Luo Mi ( ) passed down from Fo Shan (Buddha Mountain,).
The following table (Table 4-4) lists the six sounds, their corresponding organ, season, element, external body part, and kind of disorder helped. The six sounds should be done in one continuous breath. This will cause a chain relaxation of the corresponding organs. The sounds should not be loud. When a loud sound is made, the corresponding organ will become tight and this will stagnate the Qi circulation. The sounds should be soft, barely audible, and relaxed.

Ciertos sonidos pueden afectar la circulación del Qi. Las personas siempre han emitido sonidos cuando están enfermas o angustiadas. Los sonidos son los mismos para todas las personas en todo el mundo. Básicamente, la función de estos sonidos es aliviar la angustia de los órganos internos a través de los pulmones. Los médicos chinos han investigado el tema científicamente y han descubierto que diferentes sonidos afectan a diferentes sistemas orgánicos, y que los tonos altos y bajos de un sonido afectan al mismo sistema de manera diferente.
Las publicaciones budistas y taoístas describen cómo se utilizan diferentes sonidos, con distintos tonos, para aliviar o curar varias enfermedades. Los documentos taoístas consultados son: Tai Shang Yu Zhou Zhen Jing ( ) de Huang Shang Yu, y el Shang Shang Yu Zhou Zhen Jing ( ) de Huang Shang Yu. Las publicaciones budistas y taoístas describen cómo se utilizan diferentes sonidos, con tonos variables, para aliviar o curar varias enfermedades.
Los documentos taoístas consultados son: Tai Shang Yu Zhou Zhen Jing ( ) de Huang, Ting-Shan ( ), y el Qian Ji Fang ( ) de Sun, Si-Miao ( ) de las dinastías Sui y Tang (589-907 d. C.). Los textos budistas son el Xiao Zhi Guan ( ) de un budista llamado Zhi Zhe Da Shi ( ) de Tian Tai Zong ( ) y el Shan Po Luo Mi ( ) transmitido desde Fo Shan (Montaña de Buda,).
La siguiente tabla (Tabla 4-4) enumera los seis sonidos, su órgano correspondiente,

estación, elemento, parte externa del cuerpo y tipo de trastorno que ayudan a tratar. Los seis sonidos deben realizarse en una respiración continua. Esto provocará una relajación en cadena de los órganos correspondientes. Los sonidos no deben ser fuertes. Cuando se emite un sonido fuerte,
el órgano correspondiente se tensa y esto estanca
la circulación del Qi. Los sonidos deben ser suaves, apenas audibles y relajados.

Table 4-4

Sound	He ( )	Hu ( )	Si ( )	Xi ( )	Xu ( )	Chui ( )
Organ	Heart	Spleen	Lung	Triple Burner	Liver	Kidney
Season	Summer	Four Seasons	Autumn	Internal Fire	Spring	Winter
Element	Fire	Earth	Metal	Mutual Fire	Wood	Water
Body Part	Tongue	Stomach	Skin	Chest	Eyes	Ear
Disorders	Heart Burn	Indigestion	Cold Cough	Chest Pain	Burning Liver	Waist Pain
	Dry mouth	Diarrhea		Red Eyes	Joint Pain	Thirst

Tabla 4-4

Sonido	He ( )	Hu ( )	Si ( )	Xi ( )	Xu ( )	Chui ( )
Órgano	Corazón	Bazo	Pulmón	Triple calentador	Hígado	Riñón
Estación	Verano	Cuatro estaciones	Otoño	Fuego interno	Primavera	Invierno
Elemento	Fuego	Tierra	Metal	Fuego mutuo	Madera	Agua
Parte del cuerpo	Lengua	Estómago	Piel	Pecho	Ojos	Oído
Trastornos	Acidez estomacal	Indigestión	Resfriado Tos	Dolor en el pecho	Ardor en el hígado	Dolor en la cintura
	Boca seca	Diarrea		Ojos rojos	Dolor en	

las arti-

culaciones

Chapter 5

Capítulo 5

Martial Arts Applications

Aplicaciones de las artes marciales

5-1. Introduction

5-1. Introducción

The Chinese have studied and developed the martial arts for more than four thousand years. In the beginning, only techniques using brute muscular power were trained. It was not until about 200 B.C., when the circulation of Qi and the use of acupuncture became well understood, that the martial application of Qi began. The attention devoted to it increased significantly when Da Mo's Wai Dan exercises were introduced at the Shaolin Temple in 536 A.D. Although the Yi Jin Jing exercise was intended to be used only for the improvement of health, it was only natural that the monks applied this to the martial arts. Learning martial arts was a necessity of the time in order to protect the temple property and for traveling. The monks found that the Yi Jin Jing training greatly increased the strength and efficiency of their muscles. The training also allowed them to

direct Qi to parts of their body to resist blows. From that time on, the use of Wai
Dan to develop Qi and to improve the martial arts has been widely researched
and developed.
Once it became known that a balanced, unimpeded flow of Qi was necessary for life and well being, the next step of martial Qi training was to find ways to
affect an enemy's Qi flow. Martial arts masters found that of the several hundred
acupuncture cavities, 108 were easily affected by striking, pressing, grabbing, or
kicking, and techniques were developed for this purpose.
Hitting cavities to cause death, unconsciousness or paralysis is called Cavity Strike or Cavity Press (Dian Xue,). Striking an enemy in such a way
as to cause either the windpipe to be obstructed or the lungs or diaphragm to
be cramped, so the person cannot breathe, is called Sealing the Breath (Bi Qi,
). Striking or pressing cavities so that the supply of blood to the brain is
obstructed, causing unconsciousness, is called Sealing the Vein (Duan Mai,
). These techniques are considered the highest art in Chinese Gongfu.
In order to give the martial artist the strength to penetrate to the cavities,
the hands and fingers were conditioned and trained by such methods as Iron
Sand Palm (Tie Sha Zhang,) and Secret Sword (Jian Jue,). Training methods to develop penetration power were also created, such as punching at
a candle flame and slapping a cloth.

Los chinos han estudiado y desarrollado las artes marciales durante más de cuatro mil años.
Al principio, solo se entrenaban técnicas que utilizaban la fuerza bruta muscular.
No fue hasta aproximadamente el año 200 a. C., cuando se comprendió bien la circulación del Qi y el uso de la acupuntura, que comenzó la aplicación marcial del Qi.
La atención que se le dedicaba aumentó significativamente cuando los ejercicios Wai Dan de Da Mo se introdujeron en el Templo Shaolin en el año 536 d. C. La atención que se le dedicaba aumentó significativamente cuando los ejercicios Wai Dan de Da Mo
se introdujeron en el templo Shaolin en el año 536 d. C. Aunque el ejercicio Yi Jin
Jing estaba destinado únicamente a mejorar la salud, era
natural que los monjes lo aplicaran a las artes marciales. El aprendizaje de las artes marciales
era una necesidad de la época para proteger las propiedades del templo y para

viajar. Los monjes descubrieron que el entrenamiento Yi Jin Jing aumentaba considerablemente la
fuerza y la eficiencia de sus músculos. El entrenamiento también les permitía
dirigir el Qi a partes de su cuerpo para resistir los golpes. A partir de ese momento, el uso de Wai
Dan para desarrollar el Qi y mejorar las artes marciales ha sido ampliamente investigado
y desarrollado.
Una vez que se supo que un flujo equilibrado y sin obstáculos del Qi era necesario
para la vida y el bienestar, el siguiente paso del entrenamiento marcial del Qi fue encontrar formas de
afectar el flujo de Qi del enemigo. Los maestros de artes marciales descubrieron que, de los varios cientos de
cavidades de acupuntura, 108 se veían fácilmente afectadas al golpearlas, presionarlas, agarrarlas o
patearlas, y se desarrollaron técnicas para este fin.
Golpear cavidades para causar la muerte, la inconsciencia o la parálisis se denomina
golpe o presión en cavidades (Dian Xue,). Golpear a un enemigo de tal manera
que se obstruya la tráquea o se compriman los pulmones o el diafragma,
de modo que la persona no pueda respirar, se denomina sellar la respiración (Bi Qi,
). Golpear o presionar cavidades para obstruir el suministro de sangre al cerebro
y provocar la pérdida del conocimiento se denomina «sellar la vena» (Duan Mai,).
Estas técnicas se consideran el arte más elevado del kung fu chino.
Para dotar al artista marcial de la fuerza necesaria para penetrar en las cavidades,
se acondicionaban y entrenaban las manos y los dedos mediante métodos como la Palma de Hierro
(Tie Sha Zhang,) y la Espada Secreta (Jian Jue,). También se crearon métodos de entrenamiento
para desarrollar la fuerza de penetración, como golpear la llama de una vela
y abofetear un paño.

Martial artists who practiced Nei Dan exercises for many years could move energy outside their bodies. Using cavities, they were able to put Qi into a person’s system or take it out. This meant they could do cavity strikes without
toughening their bodies and without using much force—perhaps with only a touch. This art has fallen into disuse over the centuries, and there are few people today with this ability.
As mentioned above, Qigong was also used by the Shaolin monks to toughen the body to an extent that seems incredible to most Westerners. An adept could withstand strong blows, edged weapons, and even cavity press, but not,

of course, bullets. In Gongfu this is called Iron Shirt (Tie Bu Shan,) or
Golden Bell Cover (Jin Zhong Zhao,).
In this chapter we will briefly discuss cavity press, sealing the vein, sealing
the breath, and Iron Shirt or Golden Bell Cover. The Qi cycle and cavity points
will also be briefly discussed. If you are interested in more information on cavity location, Qi circulation, and cavity press techniques, refer to the author's
book Shaolin Chin Na. A detailed description of these techniques requires a
separate book to explain the training methods, exact location of cavities,
anatomy, theory, attacking methods, etc. The author hopes to publish such a
book in the future.

Los artistas marciales que practicaban ejercicios Nei Dan durante muchos años podían mover
la energía fuera de sus cuerpos. Utilizando cavidades, eran capaces de introducir Qi en el sistema de una persona o sacarlo. Esto significaba que podían realizar golpes en cavidades sin
endurecer sus cuerpos y sin utilizar mucha fuerza, quizás con solo un toque. Este arte ha caído en desuso a lo largo de los siglos, y hoy en día hay pocas personas con esta habilidad.
Como se ha mencionado anteriormente, los monjes Shaolin también utilizaban el qigong para endurecer el cuerpo hasta un punto que parece increíble para la mayoría de los occidentales. Un experto
podía soportar golpes fuertes, armas blancas e incluso presiones en las cavidades, pero no,
por supuesto, balas. En el kung fu, esto se denomina «camisa de hierro» (Tie Bu Shan) o
«campana de oro» (Jin Zhong Zhao).
En este capítulo discutiremos brevemente la presión de cavidades, el sellado de las venas, el sellado
de la respiración y la Camisa de Hierro o la Campana Dorada. También se discutirá brevemente el ciclo del Qi y los puntos de cavidades
. Si está interesado en obtener más información sobre la ubicación de las cavidades, la circulación del qi y las técnicas de presión de cavidades, consulte el libro del autor
Shaolin Chin Na. Una descripción detallada de estas técnicas requiere un libro aparte para explicar los métodos de entrenamiento, la ubicación exacta de las cavidades,
la anatomía, la teoría, los métodos de ataque, etc. El autor espera publicar dicho
libro en el futuro.

5-2. Cavity Press

5-2. Presión de cavidades

The technique of Cavity Press (Dian Xue,) is probably the highest accomplishment of Qigong in the martial arts. Ever since Qi was understood, martial artists have used various methods to affect an enemy's Qi, either instantly
or with a delayed reaction, with the object of causing death, unconsciousness,
stupefaction, or numbness of a body area.
In the course of their research, Chinese martial artists have found 108 cavities that can be attacked. There are seventy-two that are considered minor cavities because they cannot be used to kill an opponent, and thirty-six which are
vital cavities because it is possible to kill someone by striking one of them at
the right time with the correct force.
In striking cavities, the time of day must be right for the strike to be effective, and the exact spot must be struck. Also, the correct hand form must be
used. For example, some cavities can be successfully affected by a strike with
the knee, while others require a strike with one finger. The force must be sufficient to affect the channel and penetrate to the right depth, because while some
cavities are very close to the surface, others are deeper within the body.
Therefore, in order to use cavity strikes effectively, you must first know
acupuncture channels, nerves, and anatomy; second, you must know the theory of Qi circulation in relation to the time of day; and third, you must be trained in
hand and leg forms and power development. You must also know the techniques
for curing cavity press attacks. If the enemy is not dead from an attack, or if a
friend has been attacked, there are techniques for reviving them. In many cases,
unconscious people can be revived with just a push, pinch, or massage in the
correct spot.

La técnica de la presión de cavidades (Dian Xue) es probablemente el mayor logro del qigong en las artes marciales. Desde que se comprendió el qi, los artistas marciales han utilizado diversos métodos para afectar al qi del enemigo, ya sea de forma instantánea
o con una reacción retardada, con el objetivo de causar la muerte, la inconsciencia,
el aturdimiento o el entumecimiento de una zona del cuerpo.
En el curso de sus investigaciones, los artistas marciales chinos han encontrado 108 cavidades que pueden ser atacadas. Hay setenta y dos que

se consideran cavidades menores porque no pueden utilizarse para matar a un oponente, y treinta y seis que son
cavidades vitales porque es posible matar a alguien golpeando una de ellas en
el momento adecuado y con la fuerza correcta.
Al golpear las cavidades, la hora del día debe ser la adecuada para que el golpe sea efectivo, y se debe golpear el punto exacto. Además, se debe utilizar la forma correcta de la mano.
Por ejemplo, algunas cavidades pueden ser afectadas con éxito por un golpe con
la rodilla, mientras que otras requieren un golpe con un dedo. La fuerza debe ser suficiente para afectar al canal y penetrar a la profundidad adecuada, ya que, mientras que algunas
cavidades están muy cerca de la superficie, otras se encuentran más profundas dentro del cuerpo.
Por lo tanto, para utilizar eficazmente los golpes en las cavidades, primero hay que conocer
los canales de acupuntura, los nervios y la anatomía; en segundo lugar, hay que conocer la teoría de la circulación del Qi en relación con la hora del día; y, en tercer lugar, hay que estar entrenado en
las formas de las manos y las piernas y en el desarrollo de la fuerza. También debe conocer las técnicas
para curar los ataques de presión en las cavidades. Si el enemigo no ha muerto por un ataque, o si un
amigo ha sido atacado, existen técnicas para reanimarlos. En muchos casos,
las personas inconscientes pueden ser reanimadas con solo un empujón, un pellizco o un masaje en el
punto correcto.

Principles of Cavity Press

Principios de la presión en cavidades

Cavity Press is a technique in which you affect an opponent’s Qi or blood circulation by striking a cavity with a finger, palm, fist, foot, or elbow, or by
grasping. When a cavity is correctly struck, several things can happen:

La presión en cavidades es una técnica en la que se afecta al Qi o a la circulación sanguínea del oponente
golpeando una cavidad con un dedo, la palma de la mano, el puño, el pie o el codo, o bien
agarrándola. Cuando se golpea correctamente una cavidad, pueden ocurrir varias cosas:

1. The strike can affect Qi circulation and can cause the failure of the corresponding internal organ. For example, a strike to the armpit, affecting
the heart channel, will shock the heart, just like a blow to the funny

bone affects the arm.
2. The strike can affect both Qi circulation and blood circulation. When the cavity is struck, the muscles around it cramp and cut off blood flow. If the force is sufficient and affects an artery, the artery can rupture, usually resulting in death. For example, a strike to the temple will both shock the brain and possibly rupture the carotid artery. A weak blow to the temple cavity will cause unconsciousness.
3. The strike can directly affect an internal organ. This category of striking is sometimes called Qi Guan Da ( ) or Organ Striking. For example, a strike to the solar plexus will shock the heart and can cause death. Another example is a strike to the liver, which can cause the muscles around it to cramp and damage the liver. Sufficient force will rupture it. The liver and kidneys are especially susceptible to this kind of attack.

1. El golpe puede afectar a la circulación del Qi y provocar el fallo del órgano interno correspondiente. Por ejemplo, un golpe en la axila, que afecta al
canal del corazón, provocará un shock en el corazón, al igual que un golpe en el hueso del codo
afecta al brazo.
2. El golpe puede afectar tanto a la circulación del Qi como a la circulación sanguínea. Cuando
se golpea la cavidad, los músculos que la rodean se contraen y cortan el flujo sanguíneo.
Si la fuerza es suficiente y afecta a una arteria, esta puede romperse, lo que suele provocar la muerte. Por ejemplo, un golpe en la sien provocará un
choque cerebral y posiblemente la rotura de la arteria carótida. Un golpe débil
en la cavidad de la sien provocará la pérdida del conocimiento.
3. El golpe puede afectar directamente a un órgano interno. Esta categoría de golpes se denomina a veces Qi Guan Da ( ) o golpe a órganos. Por
ejemplo, un golpe en el plexo solar provocará un shock en el corazón y puede causar
la muerte. Otro ejemplo es un golpe en el hígado, que puede provocar espasmos en los músculos que lo rodean y dañar el hígado. Una fuerza suficiente lo
romperá. El hígado y los riñones son especialmente susceptibles a este tipo
de ataque.

For a number of cavities, a strike will not result in any obvious injury. However, the strike causes the Qi to stagnate in that area, and the person will
become ill or die at some later time, perhaps one or two months or even one
year in the future. For example, strikes to spinal cavities will generally not show
their effect until much later. From anatomy and acupuncture it is known that the

spine is the trunk line for the nervous system and the main conduit for Qi. If cavities located in the spinal area are injured, the flow of Qi to the organ related to
that part of the spine will be weakened, and eventually organ failure will occur.

En el caso de varias cavidades, un golpe no provocará ninguna lesión evidente.
Sin embargo, el golpe hace que el Qi se estanque en esa zona y la persona enfermará o morirá más adelante, tal vez uno o dos meses o incluso un año después. Por ejemplo, los golpes en las cavidades espinales no suelen mostrar
su efecto hasta mucho más tarde. Por la anatomía y la acupuntura se sabe que la
columna vertebral es la línea principal del sistema nervioso y el conducto principal del Qi. Si se lesionan las cavidades situadas en la zona espinal, el flujo de Qi hacia el órgano relacionado con
esa parte de la columna se debilitará y, finalmente, se producirá un fallo orgánico.

There are a number of cavities
that can be struck to temporarily
disable an enemy. For example, a
strike to the Tianzong ( ) cavity on the shoulder blade will
numb both the shoulder and the
arm. Another example, known to
everyone, is the funny bone, or
Shaohai (H-3,) cavity.
The last kind of cavity strike
stuns an enemy, causing him to be
disoriented or dizzy, or “out on
his feet.”

Hay varias cavidades
que pueden ser golpeadas para incapacitar temporalmente
a un enemigo. Por ejemplo, un
golpe en la cavidad Tianzong ( ) del omóplato
adormecerá tanto el hombro como el
brazo. Otro ejemplo, conocido por
todos, es el hueso del codo, o
cavidad Shaohai (H-3,).
El último tipo de golpe en una cavidad
aturde al enemigo, provocándole
desorientación o mareos, o «pérdida de
equilibrio».

Cavity Press and Time

Presión y tiempo de la cavidad

Because the human body is
part of nature, it is affected by the
forces at work in the environment.
Therefore, the main flow of Qi and
blood changes according to the
time of day and the season.
Generally speaking, during the day the Qi flows most strongly in the front of
the body, while at night it flows most strongly in the back. At midnight it is concentrated at the head. Then its focus moves down the front of the body. It is at
the solar plexus at noon, and at the perineum at sunset. Then the focus moves
up the back and ends at the top of the head again at midnight.
Also, the Qi flow moves from one channel to another every two hours, completing a cycle of the twelve main channels every day. The Governing and Conception vessels are not involved in this cycle. Their flow is constant. Table 5-1
lists the relationship between Qi and blood flow and the time of day.
A martial artist who knows how to coordinate a target with the time of day
can easily hurt an opponent in ways that seem mysterious to the uninitiated.
Because the martial artist attacks the most intense energies of the body at that
particular time, the injury is immediate and drastic.
There are twelve major cavities that are particularly sensitive to attack at
specific times. These cavities and their striking times are also listed in Table
5-1, and their locations are illustrated in Figures 5-1 through 5-7. Furthermore,
the Qi flow is more predominant in various parts of the body throughout the
day. Table 5-1 lists the parts of the body and their times of greatest Qi flow.

Dado que el cuerpo humano forma
parte de la naturaleza, se ve afectado por las
fuerzas que actúan en el entorno.
Por lo tanto, el flujo principal de Qi y
sangre cambia según la
hora del día y la estación.
En términos generales, durante el día el Qi fluye con mayor intensidad en la parte delantera
del cuerpo, mientras que por la noche fluye con mayor intensidad en la parte trasera. A medianoche se concentra en la cabeza. Luego, su foco se desplaza hacia la parte delantera del cuerpo. Se encuentra en
el plexo solar al mediodía y en el perineo al atardecer. A continuación, el foco se desplaza

hacia la parte posterior y termina de nuevo en la parte superior de la cabeza a medianoche.
Además, el flujo de Qi se desplaza de un canal a otro cada dos horas, completando un ciclo de los doce canales principales cada día. Los vasos Gobernador y Concepción no participan en este ciclo. Su flujo es constante. La tabla 5-1
enumera la relación entre el Qi y el flujo sanguíneo y la hora del día. Un artista marcial que sabe cómo coordinar un objetivo con la hora del día
puede herir fácilmente a un oponente de formas que parecen misteriosas para los no iniciados.
Debido a que el artista marcial ataca las energías más intensas del cuerpo en ese
momento concreto, la lesión es inmediata y drástica.
Hay doce cavidades principales que son particularmente sensibles a los ataques en
momentos específicos. Estas cavidades y sus momentos de ataque también se enumeran en la Tabla
5-1, y sus ubicaciones se ilustran en las Figuras 5-1 a 5-7. Además, el flujo de Qi es más predominante en varias partes del cuerpo a lo largo del
día. La Tabla 5-1 enumera las partes del cuerpo y sus momentos de mayor flujo de Qi.

[Figure 5-1. Cavity Press Cavities on the Face]
[Figura 5-1. Cavidades de presión en la cara]

[Figure 5-2. Cavity Press Cavities on the Side of the Head]
[Figura 5-2. Cavidades de presión en el costado de la cabeza]

[Figure 5-3. Cavity Press Cavities on the Crown]
[Figura 5-3. Cavidades de presión en la coronilla]

[Figure 5-4. Cavity Press Cavities on the Front of the Body]
[Figura 5-4. Cavidades de presión en la parte frontal del cuerpo]

[Figure 5-5. Cavity Press Cavities on the Forearm]
[Figura 5-5. Cavidades presionadas en el antebrazo]

[Figure 5-6. Cavity Press Cavities on the Thigh]
[Figura 5-6. Cavidades presionadas en el muslo]

[Figure 5-7. Cavity Press Cavities on the Bottom of the Foot]
[Figura 5-7. Cavidades presionadas en la planta del pie]

Table 5-1

Time
Channel
Body

Area
Cavity

11 PM to 1 AM (Zi,)
Gall Bladder
Foot
Renzhong ( )

1 to 3 AM (Chou,)
Liver
Waist
Biliang or Meixin ( )

3 to 5 AM (Yin,)
Lung
Eye
Baihui ( )

5 to 7 AM (Mao,)
Large Intestine
Face
Jiache or Yasai ( )

7 to 9 AM (Chen,)
Stomach
Head
Taiyang ( )

9 to 11 AM (Si,)
Spleen
Hand
Yingchuang or Jiangtai ( )

11 AM to 1 PM (Wu,)
Heart
Chest
Neiguan or Wanmai ( )

1 to 3 PM (Wei,)
Small Intestine
Stomach
Jiuwei or Xinkan ( )

3 to 5 PM (Shen,)
Bladder
Heart
Qihai or Dan Tian ( )

5 to 7 PM (Qiu,)
Kidney ( )
Back (Spleen)
Jimen or Baihai ( )

7 to 9 PM (Shu,)

Pericardium
Neck (Head)
Xiayin ( )

9 to 11 PM (Hai,)
Triple Burner
Leg (Ankle)
Yongquan ( )

Tabla 5-1

Hora
Canal
Cuerpo
Área
Cavidad

11 p. m. a 1 a. m. (Zi,)
Vesícula biliar
Pie
Renzhong ( )

1 a 3 a. m. (Chou,)
Hígado
Cintura
Biliang o Meixin ( )

3 a 5 a. m. (Yin,)
Pulmón
Ojo
Baihui ( )

5 a 7 a. m. (Mao,)
Intestino grueso
Cara
Jiache o Yasai ( )

7 a 9 a. m. (Chen,)
Estómago
Cabeza
Taiyang ( )

De 9 a 11 a. m. (Si,)
Bazo
Mano
Yingchuang o Jiangtai ( )

De 11 a. m. a 1 p. m. (Wu,)
Corazón
Pecho

Neiguan o Wanmai ( )

1 a 3 p. m. (Wei,)
Intestino delgado
Estómago
Jiuwei o Xinkan ( )

3 a 5 p. m. (Shen,)
Vejiga
Corazón
Qihai o Dan Tian ( )

5 a 7 p. m. (Qiu,)
Riñón ( )
Espalda (bazo)
Jimen o Baihai ( )

7 a 9 p. m. (Shu,)
Pericardio
Cuello (cabeza)
Xiayin ( )

9 a 11 p. m. (Hai,)
Triple calentador
Pierna (tobillo)
Yongquan ( )

5-3. Sealing the Vein and Sealing the Breath

5-3. Sellar la vena y sellar la respiración

Sealing the Vein (Duan Mai,)

Sellar la vena (Duan Mai,)

Strictly speaking, sealing the vein can also be classified as a cavity press
because the vein is sealed by striking a cavity. However, Chinese martial artists
consider it separately from cavity press because the injury principle is different.
The objective of sealing the vein is to cause unconsciousness or even death by stopping the flow of blood to the head, cutting off the oxygen supply to the brain.
Therefore, the cavities used for sealing the vein are mainly located in the neck.
There are two principal ways to seal the vein: striking and compressing.

When certain cavities on the neck near the carotid artery are struck, it will
affect the Qi circulation in that area and shock the nerves around the cavity.
This will in turn cause the muscle to spasm, blocking the artery and completely or partially sealing the blood supply to the brain. When a person does not
receive oxygen to the brain for five to ten seconds, he or she will lose consciousness. Another way of sealing the vein is to compress the side of the neck
by choking to seal the artery and stop the oxygen supply.
The person whose vein has been sealed can be revived within a few minutes without damage to the brain. Usually, a palm strike to a certain spot on the spine
will release the muscle tension in the neck and allow the blood to flow freely
again. After the person is revived, a soft massage of the neck muscles will expedite recovery.

En sentido estricto, sellar la vena también se puede clasificar como una presión en la cavidad,
ya que la vena se sella golpeando una cavidad. Sin embargo, los artistas marciales chinos
lo consideran aparte de la presión en la cavidad porque el principio de la lesión es diferente.
El objetivo de sellar la vena es provocar la pérdida del conocimiento o incluso la muerte al detener el flujo de sangre a la cabeza, cortando el suministro de oxígeno al cerebro.
Por lo tanto, las cavidades utilizadas para sellar la vena se encuentran principalmente en el cuello.
Hay dos formas principales de sellar la vena: golpeando y comprimiendo.
Cuando se golpean ciertas cavidades del cuello cerca de la arteria carótida, se
afecta la circulación del Qi en esa zona y se impacta a los nervios que rodean la cavidad.
Esto, a su vez, provocará un espasmo muscular, bloqueando la arteria y sellando total o parcialmente el suministro de sangre al cerebro. Cuando una persona no
recibe oxígeno en el cerebro durante cinco a diez segundos, pierde el conocimiento. Otra forma de sellar la vena es comprimir el lado del cuello
mediante estrangulamiento para sellar la arteria y detener el suministro de oxígeno.
La persona cuya vena ha sido sellada puede ser reanimada en pocos minutos sin daño cerebral. Por lo general, un golpe con la palma de la mano en un punto determinado de la columna vertebral
liberará la tensión muscular del cuello y permitirá que la sangre vuelva a fluir libremente.
Una vez reanimada la persona, un suave masaje de los músculos del cuello acelerará la recuperación.

Sealing the Breath (Bi Qi,)

Sellar la respiración (Bi Qi,)

Sealing the breath is a technique that causes a person to lose consciousness
by restricting the supply of air to the lungs so that the person cannot breathe.
There are two main categories of sealing the breath. In one, the wind pipe is
sealed by being grasped and compressed, which completely stops the lungs
from taking in air, thus causing unconsciousness or even death. In the other, the
channels around the lungs or the channels which are associated with the lungs
are struck. The lungs are protected by the ribs, which are covered with layers
of muscles inside and outside. In an ordinary strike, only the muscles on the
outside of the ribs are affected. However, if the appropriate cavity on the chest
or back is struck, the muscles inside the ribs will also be shocked. They will
tighten up and prevent the lungs from expanding and taking in air.
Usually, this type of sealing the breath will cause only a partial sealing of the
lungs. Most of the time the person will lose consciousness because of lack of
oxygen, but will not die. If an injured person is not revived for a long time, death
might result. But generally the person will recover. To speed recovery, apply
pressure with the palm to the side of the chest that is not in spasm. This will
balance the pressure and help to release the spasm. The person can also be
revived by throwing water on him or her.
Sealing the breath can be caused by striking the cavities just above and
below the nipple, the solar plexus, the stomach muscles, or any of
several cavities on the back.

Sellar la respiración es una técnica que provoca la pérdida de conciencia de una persona
al restringir el suministro de aire a los pulmones, de modo que la persona no puede respirar.
Hay dos categorías principales de sellado de la respiración. En una, la tráquea se
sella agarrándola y comprimiéndola, lo que impide por completo que los pulmones

reciban aire, provocando así la pérdida de conciencia o incluso la muerte. En la otra, se golpean los canales que rodean los pulmones o los canales asociados a ellos. Los pulmones están protegidos por las costillas, que están cubiertas por capas de músculos en el interior y el exterior. En un golpe normal, solo se ven afectados los músculos del exterior de las costillas. Sin embargo, si se golpea la cavidad adecuada del pecho o la espalda, los músculos del interior de las costillas también recibirán el impacto. Estos se tensarán e impedirán que los pulmones se expandan y admitan aire. Por lo general, este tipo de bloqueo de la respiración solo provocará un bloqueo parcial de los pulmones. La mayoría de las veces, la persona perderá el conocimiento por falta de oxígeno, pero no morirá. Si una persona lesionada no es reanimada durante mucho tiempo, podría producirse la muerte. Pero, por lo general, la persona se recuperará. Para acelerar la recuperación, aplique presión con la palma de la mano en el lado del pecho que no presenta espasmos. Esto equilibrará la presión y ayudará a liberar el espasmo. También se puede reanimar a la persona echándole agua encima.

El bloqueo de la respiración puede producirse al golpear las cavidades situadas justo encima y debajo del pezón, el plexo solar, los músculos del estómago o cualquiera de las diversas cavidades de la espalda.

5-4. Golden Bell Cover or Iron Shirt

5-4. Cubierta de campana dorada o camisa de hierro

Chinese martial artists often demonstrate their ability by bending an iron bar pressed into their throats. They do this by concentrating Qi at the spot the bar is pressing. This is a spectacular way of demonstrating the results of a martial Qigong training system called Iron Shirt (Tie Bu Shan,) or Golden Bell Cover (Jin Zhong Zhao,). The reason for these names is that the training will enable a person to resist a blow or punch without injury or pain, as though he or she were wearing an iron shirt or were protected by a golden bell. This training may have started in the sixth century when Da Mo’s Yi Jin Jing ( ) began to be used. One of the purposes of Yi Jin Jing training is to concentrate the Qi in a specific area, which will not only increase the muscle power,

which is supported by Qi, but will also increase the ability to resist blows, reducing injury to a minimum. This kind of training has continued to be researched and practiced to the present. Because the training of the body's resistance comes from repeated beating, it is also called Beating Endurance (Ai Da,) training. Another name for this training is Bunch Beating (Pai Da,) because the first few stages of training use bunches of bamboo, wood, and iron wire to hit the body.

The training principle is very simple. You may have noticed that tightening the appropriate muscles in an area where you are about to get hit reduces the pain and injury of the blow. This is the beginning of Iron Shirt training. The reason for this phenomenon is that when muscles are tight, the Qi flow is slow, so the nerve sensation is slow and dull. This stops the pain message from passing to the brain. Additionally, when the muscles are tensed, most of the power of a blow or punch will be stopped by the tensed muscle, so the main Qi channels under the muscles won't be disturbed. Consequently, the injury will be confined to the muscle itself, not to the organs related to the Qi channel.

In order to prevent injury in Iron Shirt training, the practitioner must be conditioned gradually, first the skin and then the muscles. Then, in advanced Iron Shirt, the Qi must be trained to concentrate in the area being struck to repulse the impact. With the Qi supporting the muscle, the Qi channel won't be injured, and so the body can eventually resist even a cavity press.

In order to complete the advanced training, the Wai Dan Qigong training from chapter 2 is extremely important. Also, in order to keep the Qi circulation smooth and complete, Nei Dan should be practiced. Without Wai Dan and Nei Dan training the Iron Shirt will only be on the surface of the body. The body can still be injured when attacked by penetrating power.

There is a martial proverb: "Train the muscles and skin externally, and train Qi internally."[1] This implies that Qigong is the foundation of the training. Qi training can make the internal organs strong and healthy. When Qi is concentrated by the mind, it can be expanded to the entire body (see chapter 3) or focused in a small area to rebound a blow.

Los artistas marciales chinos suelen demostrar su habilidad doblando una barra de hierro presionada contra su garganta. Lo hacen concentrando el Qi en el punto donde la barra ejerce presión. Es una forma espectacular de demostrar los resultados de un sistema de entrenamiento marcial de Qigong llamado Camisa de Hierro (Tie Bu Shan) o Campana Dorada (Jin Zhong Zhao,). La razón de estos nombres es que el entrenamiento permite a una persona resistir un golpe o puñetazo sin sufrir lesiones ni dolor, como si llevara una camisa de hierro o estuviera protegida por una campana de oro.

Este entrenamiento puede haber comenzado en el siglo VI, cuando se empezó a utilizar el Yi Jin Jing ( ) de Da Mo. Uno de los objetivos del entrenamiento Yi Jin Jing es concentrar el Qi en un área específica, lo que no solo aumentará la fuerza muscular, que está respaldada por el Qi, sino que también aumentará la capacidad de resistir golpes, reduciendo las lesiones al mínimo. Este tipo de entrenamiento ha seguido investigándose y practicándose hasta la actualidad. Dado que el entrenamiento de la resistencia del cuerpo proviene de golpes repetidos, también se le llama entrenamiento de resistencia a los golpes (Ai Da,).

Otro nombre para este entrenamiento es «golpes con ramilletes» (Pai Da,), porque las primeras etapas del entrenamiento utilizan ramilletes de bambú, madera y alambre de hierro para golpear el cuerpo.

El principio del entrenamiento es muy sencillo. Es posible que hayas notado que tensar los músculos adecuados en una zona en la que estás a punto de recibir un golpe reduce el dolor y la lesión del golpe. Este es el comienzo del entrenamiento de la camisa de hierro. La razón de este fenómeno es que, cuando los músculos están tensos, el flujo de Qi es lento, por lo que la sensación nerviosa es lenta y embotada. Esto impide que el mensaje de dolor llegue al cerebro. Además, cuando los músculos están tensos, la mayor parte de la fuerza de un golpe o puñetazo será detenida por el músculo tenso, por lo que los principales canales de Qi debajo de los músculos no se verán afectados. En consecuencia, la lesión se limitará al músculo en sí, y no a los órganos relacionados con el canal de Qi.

Para prevenir lesiones en el entrenamiento de la Camisa de Hierro, el practicante debe acondicionarse gradualmente, primero la piel y luego los músculos. Luego, en la Camisa de Hierro avanzada, se debe entrenar el Qi para que se concentre en el área golpeada y repela el impacto. Con el Qi apoyando al músculo, el canal de Qi no se lesionará, por lo que el cuerpo eventualmente podrá resistir incluso una presión cavitaria.

Para completar el entrenamiento avanzado, el entrenamiento de Wai Dan Qigong del capítulo 2 es extremadamente importante. Además, para mantener la circulación del Qi fluida y completa, se debe practicar Nei Dan. Sin el entrenamiento de Wai Dan y Nei Dan, la Camisa de Hierro solo estará en la superficie del cuerpo. El cuerpo aún puede resultar lesionado cuando es atacado por un poder penetrante.

Hay un proverbio marcial que dice: «Entrena los músculos y la piel externamente, y entrena el Qi internamente»[1]. Esto implica que el Qigong es la base del entrenamiento. El entrenamiento del Qi puede fortalecer y sanear los órganos internos. Cuando el Qi se concentra mediante la mente, puede expandirse por todo el cuerpo (véase el capítulo 3) o concentrarse en una pequeña zona para rebotar un golpe.

In Iron Shirt training, the first step is to beat the skin with minor power with bamboo or rattan strips about one and a half feet long, bound at one end. This striking will stimulate the skin and surface muscles. Because no deep injury can occur, the entire body can be trained in this way. However, for the very beginner, only areas that have a thick layer of muscle to support the blows—the shoulders, stomach, chest, back, thighs, arms, and calves—should be struck.

With each strike, the muscle being struck should be tightened and the mind should be concentrated at that spot. This will train Qi concentration and the natural resistant reaction. Only after the above areas can take a strike without feeling pain can other areas such as the shins, knees, head, elbows, etc., be trained. This training should continue until you do not feel pain.

This skin and shallow muscle stimulation will let the nerve system get acclimated to being struck. If a ticklish person were tickled constantly, eventually his nerve system would no longer feel ticklish. This training works the same way.

The next step is to use striking power which can penetrate deeper into the body. For this training, a bunch of iron wire bound at one end is used. Follow the same routine with Qi concentration and muscle tension until the deep muscles can resist the external blows. For this step, since the blow will be stronger and more penetrating, you must have strong Qi to avoid disturbing the Qi flow. Also, herbs

should be used to cure the bruises, so that Qi will not become stagnant anywhere.
It is important to note here that all these training methods should be done only with a qualified master who knows how to control the penetration power of the blows, and who also knows how to treat injuries.
Only after the less dangerous areas have been trained, and you have gained enough skill with Qi transport, can other vital areas such as the head, throat, kidneys and liver be trained. Also at this point, the master will stimulate the vital cavities such as the temples, throat, armpits, solar plexus, etc. to train you to protect these areas. Later, these vital cavities will be struck at their most vulnerable times of day. When you can resist a cavity press to a vital area without pain and injury, then you have completed the training.
There are two vital places—the eyes and the groin—where Qi cannot be directed. Therefore, they remain vulnerable even for one who has completed the above training. However, there are some practitioners who are able to pull their testicles up into the abdomen, leaving only their eyes vulnerable.

En el entrenamiento de la Camisa de Hierro, el primer paso es golpear la piel con poca fuerza con tiras de bambú o ratán de aproximadamente medio metro de largo, atadas por un extremo. Estos golpes estimularán la piel y los músculos superficiales. Como no se pueden producir lesiones profundas, se puede entrenar todo el cuerpo de esta manera. Sin embargo, para los principiantes, solo se deben golpear las zonas que tienen una capa gruesa de músculo para soportar los golpes- los hombros, el estómago, el pecho, la espalda, los muslos, los brazos y las pantorrillas.
Con cada golpe, el músculo golpeado debe tensarse y la mente debe concentrarse en ese punto. Esto entrenará la concentración del Qi y la reacción natural de resistencia. Solo después de que las áreas mencionadas puedan recibir un golpe sin sentir dolor, se pueden entrenar otras áreas como las espinillas, las rodillas, la cabeza, los codos, etc.
Este entrenamiento debe continuar hasta que no sienta dolor.
Esta estimulación de la piel y los músculos superficiales permitirá que el sistema nervioso se acostumbre a recibir golpes. Si a una persona cosquillosa se le hicieran cosquillas constantemente, con el tiempo su sistema nervioso dejaría de sentir cosquillas. Este entrenamiento funciona de la misma manera.
El siguiente paso es utilizar una fuerza de golpeo que pueda penetrar más profundamente en el

cuerpo. Para este entrenamiento, se utiliza un manojo de alambre de hierro atado por un extremo. Siga la misma rutina con concentración de Qi y tensión muscular hasta que los músculos profundos puedan resistir los golpes externos. Para este paso, dado que el golpe será más fuerte y más penetrante, debe tener un Qi fuerte para evitar perturbar el flujo de Qi. Además, se deben utilizar hierbas para curar los moretones, de modo que el Qi no se estanque en ningún lugar.

Es importante señalar aquí que todos estos métodos de entrenamiento deben realizarse únicamente con un maestro cualificado que sepa controlar la fuerza de penetración de los golpes y que también sepa tratar las lesiones.

Solo después de haber entrenado las zonas menos peligrosas y de haber adquirido suficiente habilidad con el transporte del Qi, se pueden entrenar otras zonas vitales como la cabeza, la garganta, los riñones y el hígado. También en este punto, el maestro estimulará las cavidades vitales, como las sienes, la garganta, las axilas, el plexo solar, etc., para entrenarte en la protección de estas áreas. Más adelante, estas cavidades vitales serán golpeadas en los momentos más vulnerables del día. Cuando puedas resistir una presión en una cavidad de un área vital sin dolor ni lesiones, habrás completado el entrenamiento.

Hay dos lugares vitales - los ojos y la ingle - a los que no se puede dirigir el qi. Por lo tanto, siguen siendo vulnerables incluso para alguien que haya completado el entrenamiento anterior. Sin embargo, hay algunos practicantes que son capaces de retraer los testículos hacia el abdomen, dejando solo los ojos vulnerables.

Conclusion

Conclusión

The author hopes that this book will help to set you on the right path of Qigong research and development, and will dispel some of the mystery and confusion which still shroud this art.

This book can be only a beginning. It is now up to you to practice and research for yourself.

The information in this book will enable you to lay a good foundation in energy development. Space has limited the presentation of the martial applications of Qigong, but the author hopes to publish more information on this matter in the future. You are also encouraged to seek out qualified masters from which to learn. The author hopes that he has provided a useful overview of this ancient and useful Chinese art.

El autor espera que este libro le ayude a encaminarse en la investigación y el desarrollo del qigong, y que disipe parte del misterio y la confusión que aún envuelven este arte.
Este libro solo puede ser un comienzo. Ahora depende de usted practicar e investigar por su cuenta.
La información contenida en este libro le permitirá sentar unas buenas bases en el desarrollo de la energía. El espacio ha limitado la presentación de las aplicaciones marciales del qigong, pero el autor espera publicar más información sobre este tema en el futuro. También le animamos a que busque maestros cualificados de los que aprender. El autor espera haber proporcionado una visión general útil de este antiguo y provechoso arte chino.

Appendix A

Apéndice A

Translation and Glossary
of Chinese Terms

Traducción y glosario
de términos chinos

Ai Da
Means “Beating Endurance.” An external iron shirt training method.

Ba Duan Jin
Eight Pieces of Brocade. A Wai Dan Qigong practice said to have been created by
Marshal Yue Fei during the Southern Song dynasty (1127-1279 A.D.).

Ba Fa
The eight methods of the internal martial style Liu He Ba Fa.

Bai Bi
Swinging Arms. A simple Qigong exercise popularly practiced in China.

Bai He
Means “White Crane.” A southern Chinese martial arts style.

Bao Pu Zi
A well known Qigong and Chinese medical book written by Ge Hong during the
Jin dynasty in the 3rd century A.D.

Bao Shen Mi Yao
A Qigong and medical book that describes moving and stationary Qigong practices. It was written by Cao, Yuan-Bai during the Qing dynasty (1644-1911 A.D.).

Bagua (Ba Kua)
Literally, "Eight Divinations." Also called the Eight Trigrams. In Chinese philosophy, the eight basic variations; shown in the Yi Jing as groups of single and broken lines.

Baihui (Gv-20)
Literally, "Hundred Meetings." An important acupuncture cavity located on the
top of the head. The Baihui cavity is on the Governing Vessel.

Baoluo
Pericardium. One of the twelve primary Qi channels in Chinese medicine.

Beng
Expand.

Bi Gang
Close the anus.

Bi Qi
Seal the breath. A Qin Na technique used to prevent an opponent from taking air
into the lungs.

Bi
Nose.

Bian Que
A well known physician who wrote the book, Nan Jing (Classic on Disorders)
sometime between the Qin and Han dynasties (221 B.C.-220 A.D.).

Bian Shi
Stone probes. Used to press acupuncture cavities for healing before metal needles were available.

Biliang
Nose bridge. The upper section of the nose between the eyes.

Ai Da
Significa «resistencia al golpe». Método de entrenamiento externo con camisa de hierro.

Ba Duan Jin

Ocho piezas de brocado. Práctica de Wai Dan Qigong que, según se dice, fue creada por
el mariscal Yue Fei durante la dinastía Song del Sur (1127-1279 d. C.).

Ba Fa
Los ocho métodos del estilo marcial interno Liu He Ba Fa.

Bai Bi
Balancear los brazos. Un ejercicio sencillo de qigong muy practicado en China.

Bai He
Significa «grulla blanca». Un estilo de artes marciales del sur de China.

Bao Pu Zi
Un conocido libro de qigong y medicina china escrito por Ge Hong durante la
dinastía Jin en el siglo III d. C.

Bao Shen Mi Yao
Libro de qigong y medicina que describe prácticas de qigong en movimiento y estáticas. Fue escrito por Cao, Yuan-Bai durante la dinastía Qing (1644-1911 d. C.).

Bagua (Ba Kua)
Literalmente, «ocho adivinaciones». También se conoce como los ocho trigramas. En la filosofía china, las ocho variaciones básicas que se muestran en el Yi Jing como grupos de líneas simples y discontinuas.

Baihui (Gv-20)
Literalmente, «cien reuniones». Una importante cavidad de acupuntura situada en la
parte superior de la cabeza. La cavidad Baihui se encuentra en el vaso gobernador.

Baoluo
Pericardio. Uno de los doce canales primarios de Qi en la medicina china.

Beng
Expandir.

Bi Gang
Cerrar el ano.

Bi Qi
Sellar la respiración. Una técnica Qin Na utilizada para evitar que el oponente tome aire
en los pulmones.

Bi
Nariz.

Bian Que

Un conocido médico que escribió el libro Nan Jing (Clásico sobre los trastornos)
en algún momento entre las dinastías Qin y Han (221 a. C.-220 d. C.).

Bian Shi
Sondas de piedra. Se utilizaban para presionar las cavidades de acupuntura con fines curativos antes de que existieran las agujas de metal.

Biliang
Puente nasal. La parte superior de la nariz entre los ojos.

Chadili
The last name of Da Mo, also known as Bodhidarma.

Cao, Yuan-Bai
A well known physician and Qigong master who wrote a book called Bao Shen Mi
Yao (The Secret Important Document of Body Protection) during the Qing dynasty
(1644-1911 A.D.). It describes moving and stationary Qigong practices.

Chan (Zen)
A Chinese school of Mahayana Buddhism which asserts that enlightenment can
be attained through meditation, self-contemplation and intuition, rather than
through study of scripture. Chan is called Zen in Japan.

Changquan (Chang Chuan)
Means “Long Range Fist.” Changquan includes all northern Chinese long range
martial styles. Changquan has also been used to refer to Taijiquan.

Chao, Yuan-Fang
A well known physician and Qigong master who lived between the Sui and Tang
dynasties (581-907 A.D.). Chao, Yuan-Fang compiled the Zhu Bing Yuan Hou Lun
(Thesis on the Origins and Symptoms of Various Diseases), which is a veritable
encyclopedia of Qigong methods, listing 260 different ways of increasing the Qi
flow.

Chen Bo
The reputed creator of the internal martial art Liu He Ba Fa, during the Song
dynasty (960-1280 A.D.) on Hua Shan (Mt. Hua).

Chen, Chang-Xing
The fourteenth generation master of Chen Style Taijiquan, who taught the art to
Yang, Lu-Shan.

Chen, Ji-Ru
A well known physician and Qigong master who wrote the book, Yang Shen Fu Yu
(Brief Introduction to Nourishing the Body) during the Qing dynasty (1644-1911
A.D.). The book describes the three treasures: Jing (essence), Qi (internal energy), and Shen (spirit).

Cheng, Gin-Gsao
Dr. Yang, Jwing-Ming's White Crane master.

Chong Qi
To fill the Qi.

Chui
To blow.

Chun Qiu Zhan Guo
Spring and Autumn and Warring States periods (722-222 B.C.).

Da Mo
The Indian Buddhist monk who is credited with creating the Yi Jin Jing and Xi Sui
Jing while at the Shaolin monastery. His last name was Chadili and he was also
known as Bodhidarma. He was once the prince of a small tribe in southern India.

Da Mo Wai Dan
The Wai Dan (External Elixir) Qigong created by Da Mo.

Da Qiao
Building the Bridge. It means to touch your tongue on the roof of the mouth.

Da Sheng
Mahayana, the Great Vehicle, which includes Tibetan Buddhism and Chan or Zen
Buddhism, which is very well known to the West.

Da Zhou Tian
Literally, "Grand Cycle Heaven." Usually called Grand Circulation. After a Nei

Dan Qigong practitioner completes Small Circulation, he or she will circulate Qi
throughout the entire body or exchange Qi with nature.

Dan Tian
Literally, “Field of Elixir.” Locations in the body which are able to store and generate Qi (elixir) in the body. The Upper, Middle, and Lower Dan Tian are located respectively between the eyebrows, at the solar plexus, and a few inches below the navel.

Dao
The “Way,” by implication the “Natural Way.”

Dao De Jing
Morality Classic. Written by Lao Zi.

Di Li
Geomancy.

Di Li Shi
Di Li means “Geomancy” and Shi means “Teacher.” Therefore Di Li Shi is a teacher or master who analyzes geographic locations according to the formulas in the Yi Jing (Book of Changes) and the energy distributions in the earth. Also called Feng Shui Shi.

Dian Xue
Dian means “To point and exert pressure” and Xue means “Cavities.” Dian Xue refers to those Qin Na techniques which specialize in attacking acupuncture cavities to immobilize or kill an opponent.

Dian Xue massage
A Chinese massage technique in which the acupuncture cavities are stimulated through pressing. Dian Xue massage is also called acupressure and is the root of Japanese Shiatsu.

Dong Chu
Literally “Moving Touch.” Refers to the unusual, automatic movements or sensations sometimes experienced during Qigong practice. Also called Chu Gan.

Dong, Hai-Chuan
A well known Chinese internal martial artist who is credited with the creation of Baguazhang in the late Qing dynasty (1644-1911 A.D.).

Du Mai
Usually translated “Governing Vessel.” One of the eight extraordinary vessels.

Duan Mai

Duan means “To break” and Mai means “Blood vessel.” Duan Mai means to seal
or to break the blood vessel.

Duqi
The navel.

Chadili
Apellido de Da Mo, también conocido como Bodhidarma.

Cao, Yuan-Bai
Famoso médico y maestro de qigong que escribió un libro titulado Bao Shen Mi
Yao (El documento secreto importante para la protección del cuerpo) durante la dinastía Qing
(1644-1911 d. C.). En él se describen prácticas de qigong en movimiento y estáticas.

Chan (Zen)
Escuela china del budismo Mahayana que afirma que la iluminación se puede alcanzar a través de la meditación, la autocontemplación y la intuición, en lugar de
mediante el estudio de las escrituras. Chan se llama Zen en Japón.

Changquan (Chang Chuan)
Significa «puño de largo alcance». El Changquan incluye todos los estilos marciales de largo alcance del norte de China.
El Changquan también se ha utilizado para referirse al Taijiquan.

Chao, Yuan-Fang
Un conocido médico y maestro de qigong que vivió entre las dinastías Sui y Tang
(581-907 d. C.). Chao, Yuan-Fang compiló el Zhu Bing Yuan Hou Lun
(Tesis sobre los orígenes y síntomas de diversas enfermedades), que es una auténtica
enciclopedia de métodos de qigong, en la que se enumeran 260 formas diferentes de aumentar el flujo de qi.

Chen Bo
El reputado creador del arte marcial interno Liu He Ba Fa, durante la dinastía Song
(960-1280 d. C.) en Hua Shan (monte Hua).

Chen, Chang-Xing
El maestro de decimocuarta generación del estilo Chen de Taijiquan, que enseñó el arte a
Yang, Lu-Shan.

Chen, Ji-Ru

Un conocido médico y maestro de qigong que escribió el libro Yang Shen Fu Yu
(Breve introducción a la nutrición del cuerpo) durante la dinastía Qing (1644-1911
d. C.). El libro describe los tres tesoros: Jing (esencia), Qi (energía interna) y Shen (espíritu).

Cheng, Gin-Gsao
Maestro de Grulla Blanca del Dr. Yang, Jwing-Ming.

Chong Qi
Llenar el Qi.

Chui
Soplar.

Chun Qiu Zhan Guo
Períodos de Primavera y Otoño y de los Reinos Combatientes (722-222 a. C.).

Da Mo
Monje budista indio al que se le atribuye la creación del Yi Jin Jing y el Xi Sui
Jing mientras estaba en el monasterio de Shaolin. Su apellido era Chadili y también era
conocido como Bodhidarma. En su día fue príncipe de una pequeña tribu del sur de la India.

Da Mo Wai Dan
El Wai Dan (elixir externo) Qigong creado por Da Mo.

Da Qiao
Construir el puente. Significa tocar con la lengua el paladar.

Da Sheng
Mahayana, el Gran Vehículo, que incluye el budismo tibetano y el budismo Chan o Zen,
muy conocido en Occidente.

Da Zhou Tian
Literalmente, «Gran Ciclo Celestial». Normalmente se denomina Gran Circulación. Después de que un practicante de Nei

Dan Qigong complete la Pequeña Circulación, hará circular el Qi
por todo el cuerpo o intercambiará Qi con la naturaleza.

Dan Tian
Literalmente, «campo del elixir». Lugares del cuerpo capaces de almacenar y generar Qi (elixir) en el cuerpo. El Dan Tian superior, medio e inferior se encuentran
respectivamente entre las cejas, en el plexo solar y unos centímetros por debajo
del ombligo.

Dao
El «Camino», por implicación, el «Camino Natural».

Dao De Jing
Clásico de la moralidad. Escrito por Lao Zi.

Di Li
Geomancia.

Di Li Shi
Di Li significa «geomancia» y Shi significa «maestro». Por lo tanto, Di Li Shi es un maestro o maestro que analiza las ubicaciones geográficas de acuerdo con las fórmulas del Yi Jing (Libro de los cambios) y las distribuciones de energía en la tierra. También se le llama Feng Shui Shi.

Dian Xue
Dian significa «señalar y ejercer presión» y Xue significa «cavidades». Dian Xue se refiere a aquellas técnicas de Qin Na que se especializan en atacar las cavidades de acupuntura para inmovilizar o matar a un oponente.

Masaje Dian Xue
Técnica de masaje chino en la que se estimulan las cavidades de acupuntura mediante presión. El masaje Dian Xue también se denomina acupresión y es la raíz del shiatsu japonés.

Dong Chu
Literalmente, «toque en movimiento». Se refiere a los movimientos o sensaciones inusuales y automáticos que a veces se experimentan durante la práctica del qigong. También se denomina Chu Gan.

Dong, Hai-Chuan
Un conocido artista marcial interno chino al que se le atribuye la creación del Baguazhang a finales de la dinastía Qing (1644-1911 d. C.).

Du Mai
Normalmente se traduce como «vaso gobernador». Uno de los ocho vasos extraordinarios.

Duan Mai
Duan significa «romper» y Mai significa «vaso sanguíneo». Duan Mai significa sellar o romper el vaso sanguíneo.

Duqi
El ombligo.

Emei
A mountain in Sichuan Province, China.

Fan Hu Xi
Reverse Breathing. Also commonly called “Daoist Breathing.”

Fan Tong Hu Xi
Back to Childhood Breathing. Breath training in Nei Dan Qigong through which the practitioner tries to regain control of the muscles in the lower abdomen. Also called “Abdominal Breathing.”

Fo Shan
Buddha mountain. A mountain in Canton Province, China.

Fu Xi
Skin Breathing.

Ge Hong
A famous physician and Qigong master who wrote the book, Bao Pu Zi during the Jin dynasty in the 3rd century A.D.

Ge Zhi Yu Lun
The Chinese name of the book A Further Thesis of Complete Study. This book is a medical and Qigong thesis written by Zhu, Dan-Xi at some time during the Chinese Song, Jin, and Yuan dynasties (960-1368 A.D.).

Gong (Kung)
Energy or hard work.

Gong Shou
Arc Hands. Also known as “Universal Post.” It is a standing meditation form of Qigong training, in which Qi is built up in the shoulders and then circulated to the limbs and internal organs.

Guang Xiao Temple
A temple located in Canton Province, China.

Gongfu (Kung Fu)
Means “Energy-Time.” Anything that takes time and energy to learn or to accomplish is called Gongfu.

Ha
The sound that helps to relieve fevers.

Haidi
Bottom of the Sea. The place between the scrotum or vagina and the anus.

Han Shu Yi Wen Zhi

Han's Book of Arts and Scholarship. A book written during the Qin and Han dynasties (255 B.C. to 220 A.D.).

Han dynasty
A dynasty in Chinese history (206 B.C.-221 A.D.).

Han, Ching-Tang
A Chinese martial artist, especially well known in Taiwan in the last forty years.
Master Han is also Dr. Yang, Jwing-Ming's Long Fist grand master.

He
One of the six healing sounds. He is used to regulate the Qi imbalance of the
heart.

Hebei
A province in China.

Hei
The sound used to increase a person's working strength.

Henan Province
The province in China where the Shaolin temple is located.

Hu
One of the six healing sounds. Hu is used to regulate the imbalance of Qi in
spleen.

Hu Bu Gong
Tiger Step Gong. A style of Qigong training.

Hua Shan
Hua mountain. Located in Hua Yin county, Shanxi Province.

Hua Tuo
A well known physician from the Chinese Jin dynasty in the 3rd century A.D.

Huan
To return.

Huang Di
The Yellow Emperor (2690-2590 B.C.).

Huang, Ting-Shan
A Daoist who wrote the book Tai Shang Yu Zhou Zhen Jing.

Hubei Province
A province in China.

Huiyin (Co-1)
An acupuncture cavity belonging to the Conception Vessel.

Huo
Fire.

Huo Long Gong
Fire Dragon Gong. A style of Qigong training created by Taiyang martial stylists.

Huo Lu
The Furnace. In Daoist Qigong practice it means the Dan Tian.

Ji, Long-Feng
A martial artist who claimed to have obtained a book, Quan Jing or Fist Fighting
Classic, written by Yue Fei when he visited a hermit on Zhong Nan Mountain at
the end of the Ming dynasty (1644 A.D.).

Jiaji
Literally, “Squeezing Spine.” A location on the upper spine. This place is called
Lingtai in acupuncture.

Jian Jue
Literally, “Secret Sword.” A special hand form for Qigong or sword practice.

Jiangtai
A cavity on the upper back area. Jiangtai is the name used in Chinese martial
arts. It is called Yingchuang (S-16) in acupuncture.

Jiao Hua Gong
Beggar Gong. A style of Qigong training.

Jin Dan
Literally, “Golden-Elixir.” It means the Qi in the body.

Jin
Metal. One of the five elements in Chinese medicine.

Jin
A dynasty in China (1115-1134 A.D.).

Jin dynasty
A Chinese dynasty in the third century A.D.

Jin Kui Yao Lue
A Chinese book called Prescriptions from the Golden Chamber, which discusses
the use of breathing and acupuncture to maintain good Qi flow. This book was
written by Zhang, Zhong-Jing between the Qin and Han dynasties (221 B.C.-220

A.D.).

Jin Zhong Zhao
Literally, “Golden Bell Cover.” A higher level of Iron Shirt training.

Jin, Shao-Feng
Dr. Yang, Jwing-Ming’s White Crane grand master.

Jing
Channels. Sometimes translated as “Meridians.” Refers to the twelve organ-related “rivers” in which Qi circulates throughout the body.

Jing Luo Lun
Theory of Qi Channels and Branches.

Jiuwei (Co-15)
An acupuncture point in Chinese medicine which belongs to the Conception Vessel. This location is called Xinkan in Chinese marital arts.

Jueyin
Exhausted Yin.

Jun Qing
A Daoist and Chinese doctor from the Jin dynasty (265-420 A.D.). Jun Qing is
credited as the creator of the Five Animal Sports Qigong practice.

Emei
Una montaña en la provincia de Sichuan, China.

Fan Hu Xi
Respiración inversa. También conocida comúnmente como «respiración taoísta».

Fan Tong Hu Xi
Respiración de vuelta a la infancia. Entrenamiento respiratorio en Nei Dan Qigong a través del cual
el practicante intenta recuperar el control de los músculos de la parte inferior del abdomen. También
llamada «respiración abdominal».

Fo Shan
Montaña de Buda. Una montaña en la provincia de Cantón, China.

Fu Xi
Respiración cutánea.

Ge Hong
Famoso médico y maestro de qigong que escribió el libro Bao Pu Zi durante

la dinastía Jin en el siglo III d. C.

Ge Zhi Yu Lun
Nombre chino del libro Una tesis adicional del estudio completo. Este libro es una tesis médica y de qigong escrita por Zhu, Dan-Xi en algún momento durante las dinastías Song, Jin y Yuan chinas (960-1368 d. C.).

Gong (Kung)
Energía o trabajo duro.

Gong Shou
Manos en arco. También conocido como «Puesto universal». Es una forma de meditación de pie del entrenamiento de qigong, en la que el qi se acumula en los hombros y luego circula hacia las extremidades y los órganos internos.

Templo Guang Xiao
Un templo situado en la provincia de Cantón, China.

Gongfu (Kung Fu)
Significa «energía-tiempo». Cualquier cosa que requiera tiempo y energía para aprenderla o lograrla se denomina gongfu.

Ha
El sonido que ayuda a aliviar la fiebre.

Haidi
Fondo del mar. El lugar entre el escroto o la vagina y el ano.

Han Shu Yi Wen Zhi
Libro de las artes y la erudición de Han. Un libro escrito durante las dinastías Qin y Han (255 a. C. a 220 d. C.).

Dinastía Han
Una dinastía de la historia china (206 a. C.-221 d. C.).

Han, Ching-Tang
Un artista marcial chino, especialmente conocido en Taiwán en los últimos cuarenta años.
El maestro Han es también el gran maestro del Puño Largo del Dr. Yang, Jwing-Ming.

He
Uno de los seis sonidos curativos. Se utiliza para regular el desequilibrio del Qi del corazón.

Hebei
Una provincia de China.

Hei
El sonido utilizado para aumentar la fuerza de trabajo de una persona.

Provincia de Henan
La provincia de China donde se encuentra el templo Shaolin.

Hu
Uno de los seis sonidos curativos. Hu se utiliza para regular el desequilibrio del Qi en
el bazo.

Hu Bu Gong
Gong del paso del tigre. Un estilo de entrenamiento de Qigong.

Hua Shan
Montaña Hua. Situada en el condado de Hua Yin, provincia de Shanxi.

Hua Tuo
Un conocido médico de la dinastía Jin china del siglo III d. C.

Huan
Regresar.

Huang Di
El Emperador Amarillo (2690-2590 a. C.).

Huang, Ting-Shan
Un taoísta que escribió el libro Tai Shang Yu Zhou Zhen Jing.

Provincia de Hubei
Una provincia de China.

Huiyin (Co-1)
Una cavidad de acupuntura perteneciente al vaso de la concepción.

Huo
Fuego.

Huo Long Gong
Gong del dragón de fuego. Un estilo de entrenamiento de qigong creado por los practicantes de artes marciales Taiyang.

Huo Lu
El horno. En la práctica del qigong taoísta significa el Dan Tian.

Ji, Long-Feng
Un artista marcial que afirmaba haber obtenido un libro, Quan Jing o Clásico de la lucha con puños, escrito por Yue Fei cuando visitó a un ermitaño en la montaña Zhong Nan a
finales de la dinastía Ming (1644 d. C.).

Jiaji
Literalmente, «columna vertebral apretada». Una ubicación en la parte superior de la columna vertebral. Este lugar se llama
Lingtai en acupuntura.

Jian Jue
Literalmente, «espada secreta». Una forma especial de la mano para la práctica del qigong o la espada.

Jiangtai
Una cavidad en la zona superior de la espalda. Jiangtai es el nombre utilizado en las artes marciales chinas.
En acupuntura se denomina Yingchuang (S-16).

Jiao Hua Gong
Gong del mendigo. Un estilo de entrenamiento de qigong.

Jin Dan
Literalmente, «elixir dorado». Significa el qi del cuerpo.

Jin
Metal. Uno de los cinco elementos de la medicina china.

Jin
Una dinastía de China (1115-1134 d. C.).

Dinastía Jin
Una dinastía china del siglo III d. C.

Jin Kui Yao Lue
Libro chino titulado Prescripciones de la cámara dorada, que trata sobre el uso de la respiración y la acupuntura para mantener un buen flujo de qi. Este libro fue
escrito por Zhang, Zhong-Jing entre las dinastías Qin y Han (221 a. C.-220
d. C.).

Jin Zhong Zhao
Literalmente, «cubierta de campana dorada». Un nivel superior de entrenamiento de la camisa de hierro.

Jin, Shao-Feng
Gran maestro de la Grulla Blanca del Dr. Yang, Jwing-Ming.

Jing
Canales. A veces se traduce como «meridianos». Se refiere a los doce «ríos» relacionados con los órganos por los que circula el Qi por todo el cuerpo.

Jing Luo Lun
Teoría de los canales y ramificaciones del Qi.

Jiuwei (Co-15)
Punto de acupuntura de la medicina china que pertenece al vaso de la concepción.
Esta ubicación se denomina Xinkan en las artes marciales chinas.

Jueyin
Yin agotado.

Jun Qing
Taoísta y médico chino de la dinastía Jin (265-420 d. C.). A Jun Qing se le atribuye
la creación de la práctica del qigong de los cinco animales.

Kao Tao
Dr. Yang, Jwing-Ming's first Taijiquan master.

Kou Chi
Knocking the teeth. A Qigong practice from the Eight Pieces of Brocade.

Kuo Qi
Expanding Qi. The technique of skin breathing.

Lan Shi Mi Cang
Secret Library of the Orchid Room. A Chinese medical and Qigong book written by
Li Guo at some time during the Song, Jin, and Yuan dynasties (960-1368 A.D.).

Lao Zi
The creator of Daoism, also called Li Er.

Laogong (P-8)
The name of a cavity on the Pericardium Channel in the center of the palm.

Le
Reserve. One of the eight methods in Liu He Ba Fa.

Li Bai
One of the most famous poets in China (701-762 A.D.) who lived during the Tang
dynasty (618-907 A.D.).

Li Er
The nickname of Lao Zi. The creator of scholarly Daoism.

Li Guo
A well known Chinese physician and Qigong master who wrote the book, Lan Shi
Mi Cang (Secret Library of the Orchid Room) some time during Song, Jin, and
Yuan dynasties (960-1368 A.D.).

Li, Mao-Ching
Dr. Yang, Jwing-Ming's Long Fist master.

Li, Shi-Zhen
Author of the book The Verifications of the Strange Channels and the Eight Vessels,
which discusses the relationship of Qigong with the channels.

Lian Qi
Lian means “To train, to strengthen and to refine.” It is a Daoist training process
through which the Qi grows stronger and more abundant.

Liang dynasty
A dynasty in Chinese history (502-557 A.D.)

Liang Wu emperor
Emperor of the Liang dynasty.

Lingtai (Gv-10)
An acupuncture cavity belonging to the Governing Vessel.

Liu He
The six combinations or harmonizations of Liu He Ba Fa.

Liu He Ba Fa
Literally, “Six Combinations Eight Methods.” A Chinese internal martial art, its
techniques are combined from Taijiquan, Xingyi and Baguazhang. This internal
martial art was reportedly created by Chen Bo during the Song dynasty (960-
1279 A.D.).

Long Quan
Dragon Spring.

Lu You
A poet of the Southern Song dynasty (1127-1280 A.D.).

Luo
The small Qi channels which branch out from the primary Qi channels and are
connected to the skin and to the bone marrow.

Mai
Means “Vessel” or “Qi Channel.”

Meixin
Literally, “Eyebrow Center.” The place between the eyebrows.

Mian
Soft.

Mian Quan
Literally, “Soft Fist.” Another name for Taijiquan.

Ming dynasty
A Chinese dynasty from1368 to 1644 A.D.

Ming Tian Gu
Beating the heaven drum. A Qigong practice from the Eight Pieces of Brocade.

Mu
Wood. One of the five elements.

Nan Hua Jing
A book written by the Daoist philosopher Zhuang Zi around 300 B.C. This book describes the relationship between health and breathing.

Nan Jing
Classic on Disorders. A medical book written by the famous physician Bian Que between the Qin and Han dynasties (221 B.C.-220 A.D.). Nan Jing describes methods of using the breathing to increase Qi circulation.

Naohu (Gv-17)
Brain's household. One of the acupuncture cavities belonging to the Governing Vessel.

Nei Dan
Literally, "Internal Elixir." A form of Qigong in which Qi (the elixir) is built up in the body and spread out to the limbs.

Nei Gong
Means "Internal Gongfu" which implies Qigong practice.

Nei Gong Tu Shuo
Illustrated Explanation of Nei Gong. A Qigong book written by Wang, Zu-Yuan during the Qing dynasty. This book presents the Twelve Pieces of Brocade and explains the idea of combining both moving and stationary Qigong.

Neiguan (P-6)
An acupuncture cavity belonging to the Pericardium primary Qi channel.

Nei Jing
Inner Classic. A Chinese medical book written during the reign of the Yellow Emperor (2690-2590 B.C.).

Nei Shi Gongfu
Nei Shi means "To look internally," so Nei Shi Gongfu refers to the art of looking inside yourself to read the state of your health and the condition of your Qi.

Northern Wei
One of China’s dynasties (386-420 A.D.).

Kao Tao
Dr. Yang, primer maestro de taichí de Jwing-Ming.

Kou Chi
Golpear los dientes. Una práctica de qigong de las Ocho Piezas de Brocado.

Kuo Qi
Expandir el qi. La técnica de la respiración cutánea.

Lan Shi Mi Cang
Biblioteca secreta de la Sala de las Orquídeas. Un libro de medicina china y qigong escrito por
Li Guo en algún momento durante las dinastías Song, Jin y Yuan (960-1368 d. C.).

Lao Zi
El creador del taoísmo, también llamado Li Er.

Laogong (P-8)
Nombre de una cavidad del canal del pericardio situada en el centro de la palma de la mano.

Le
Reserva. Uno de los ocho métodos del Liu He Ba Fa.

Li Bai
Uno de los poetas más famosos de China (701-762 d. C.), que vivió durante la dinastía Tang
(618-907 d. C.).

Li Er
Apodo de Lao Zi. Creador del taoísmo erudito.

Li Guo
Conocido médico chino y maestro de qigong que escribió el libro Lan Shi Mi Cang (Biblioteca secreta de la sala de las orquídeas) en algún momento durante las dinastías Song, Jin y
Yuan (960-1368 d. C.).

Li, Mao-Ching
Maestro de puño largo del Dr. Yang, Jwing-Ming.

Li, Shi-Zhen

Autor del libro Las verificaciones de los canales extraños y los ocho vasos,
que trata sobre la relación del qigong con los canales.

Lian Qi
Lian significa «entrenar, fortalecer y refinar». Es un proceso de entrenamiento taoísta
a través del cual el qi se vuelve más fuerte y abundante.

Dinastía Liang
Dinastía de la historia china (502-557 d. C.).

Emperador Liang Wu
Emperador de la dinastía Liang.

Lingtai (Gv-10)
Cavidad de acupuntura perteneciente al vaso gobernador.

Liu He
Las seis combinaciones o armonizaciones de Liu He Ba Fa.

Liu He Ba Fa
Literalmente, «Seis combinaciones, ocho métodos». Un arte marcial interno chino cuyas
técnicas se combinan a partir del Taijiquan, el Xingyi y el Baguazhang. Según se dice, este arte marcial interno
fue creado por Chen Bo durante la dinastía Song (960-
1279 d. C.).

Long Quan
Primavera del Dragón.

Lu You
Poeta de la dinastía Song del Sur (1127-1280 d. C.).

Luo
Los pequeños canales de Qi que se ramifican desde los canales de Qi primarios y están
conectados a la piel y a la médula ósea.

Mai
Significa «Vaso» o «Canal de Qi».

Meixin
Literalmente, «centro de las cejas». El lugar entre las cejas.

Mian
Suave.

Mian Quan
Literalmente, «puño suave». Otro nombre para el Taijiquan.

Dinastía Ming
Dinastía china que reinó entre 1368 y 1644 d. C.

Ming Tian Gu
Tocar el tambor del cielo. Una práctica de qigong de las Ocho Piezas de Brocado.

Mu
Madera. Uno de los cinco elementos.

Nan Hua Jing
Libro escrito por el filósofo taoísta Zhuang Zi alrededor del año 300 a. C. Este libro
describe la relación entre la salud y la respiración.

Nan Jing
Clásico sobre los trastornos. Un libro de medicina escrito por el famoso médico Bian Que
entre las dinastías Qin y Han (221 a. C.-220 d. C.). Nan Jing describe métodos para utilizar la respiración con el fin de aumentar la circulación del qi.

Naohu (Gv-17)
Hogar del cerebro. Una de las cavidades de acupuntura pertenecientes al vaso gobernador.
Vaso gobernador.

Nei Dan
Literalmente, «elixir interno». Una forma de qigong en la que el qi (el elixir) se acumula en
el cuerpo y se extiende a las extremidades.

Nei Gong
Significa «gongfu interno», lo que implica la práctica del qigong.

Nei Gong Tu Shuo
Explicación ilustrada del Nei Gong. Un libro de qigong escrito por Wang, Zu-Yuan durante la dinastía Qing. Este libro presenta las Doce Piezas de Brocado y
explica la idea de combinar el qigong en movimiento y el qigong estático.

Neiguan (P-6)
Una cavidad de acupuntura perteneciente al canal de qi primario del pericardio.

Nei Jing
Clásico interno. Un libro de medicina china escrito durante el reinado del Emperador Amarillo
Emperador (2690-2590 a. C.).

Nei Shi Gongfu
Nei Shi significa «mirar internamente», por lo que Nei Shi Gongfu se refiere al arte de mirar
dentro de uno mismo para leer el estado de salud y la condición del Qi.

Wei del Norte

Una de las dinastías de China (386-420 d. C.).

Pai Da
Bunch Beating. A training method from Iron Shirt that uses a bamboo bunch to
strike the skin.

Qi (Chi)
The general definition of Qi is: universal energy, including heat, light, and electromagnetic energy. A narrower definition of Qi refers to the energy circulating in
human or animal bodies. A current popular model is that the Qi circulating in the
human body is bioelectric in nature.

Qi Guan Da
Organ Striking. A category of attack in Chinese martial arts that aims directly for
the internal organs.

Qi Hua Lun
Qi Variation Thesis. An ancient treatise which discusses the variations of Qi in
the universe.

Qi Huo
To start the fire. In Qigong practice, when you start to build up Qi at the Lower
Dan Tian.

Qi Jing Ba Mai
Literally, “Strange (Odd) Channels Eight Vessels.” Usually referred to as the eight
extraordinary vessels or simply as the vessels. Called odd or strange because
they are not well understood and some of them do not exist in pairs.

Qi Jing Ba Mai Kao
Deep Study of the Extraordinary Eight Vessels, written by Li, Shi-Zhen.

Qian Jin Fang
Thousand Gold Prescriptions. A book written by Sun, Si-Miao that describes a
method of guiding Qi, introduces the use of the six sounds and their relationship
with the internal organs, and also introduces a collection of massage techniques
called Lao Zi’s Forty-nine Massage Techniques.

Qie Zhen
Palpation. One of the diagnostic techniques used in Chinese medicine.

Qigong (Chi Kung)
Gong means “Gongfu” (literally “Energy-Time”). Therefore, Qigong means study,
research, and/or practices related to Qi.

Qihai (Co-6)
An acupuncture cavity belonging to the Conception Vessel.

Qin dynasty
A Chinese dynasty from 255-206 B.C.

Qin Na (Chin Na)
Literally means “Grab Control.” A component of Chinese martial arts that emphasizes grabbing techniques to control an opponent’s joints, in conjunction with
attacking certain acupuncture cavities.

Qing dynasty
The last Chinese dynasty (1644-1912 A.D.).

Quan Jing
Means “Fist Classic.”

Ren (Zen)
Means “To endure.” The Japanese name of Chan.

Ren Mai
Conception Vessel. One of the Eight Extraordinary Vessels.

Ren Shi
Literally, “Human Relations.” Refers to human events, activities and relationships.

Ren Zong
A Song emperor who ruled from 1023-1064 A.D.

Renzhong (Gv-26)
An acupuncture cavity belonging to the Governing Vessel.

Ru Men Shi Shi
The Confucian Point of View. A book written by Zhang, Zi-He during the Song, Jin,
and Yuan dynasties (960-1368 A.D.).

Pai Da
Golpes con un manojo. Método de entrenamiento de Iron Shirt que utiliza un manojo de bambú para

golpear la piel.

Qi (Chi)
La definición general de Qi es: energía universal, incluyendo calor, luz y energía electromagnética. Una definición más restrictiva de Qi se refiere a la energía que circula en los cuerpos humanos o animales. Un modelo popular actual es que el Qi que circula en el cuerpo humano es de naturaleza bioeléctrica.

Qi Guan Da
Golpe a los órganos. Categoría de ataque en las artes marciales chinas que apunta directamente a los órganos internos.

Qi Hua Lun
Tesis sobre las variaciones del Qi. Antiguo tratado que analiza las variaciones del Qi en el universo.

Qi Huo
Encender el fuego. En la práctica del Qigong, cuando se empieza a acumular Qi en el Dan Tian inferior.
Dan Tian

Qi Jing Ba Mai
Literalmente, «Canales extraños (raros) Ocho vasos». Normalmente se conoce como los ocho vasos extraordinarios o simplemente como los vasos. Se denominan raros o extraños porque no se comprenden bien y algunos de ellos no existen en pares.

Qi Jing Ba Mai Kao
Estudio profundo de los ocho vasos extraordinarios, escrito por Li, Shi-Zhen.

Qian Jin Fang
Mil recetas de oro. Un libro escrito por Sun, Si-Miao que describe un método para guiar el Qi, introduce el uso de los seis sonidos y su relación con los órganos internos, y también presenta una colección de técnicas de masaje llamadas Las cuarenta y nueve técnicas de masaje de Lao Zi.

Qie Zhen
Palpación. Una de las técnicas de diagnóstico utilizadas en la medicina china.

Qigong (Chi Kung)
Gong significa «Gongfu» (literalmente «energía-tiempo»). Por lo tanto, Qigong significa estudio, investigación y/o prácticas relacionadas con el Qi.

Qihai (Co-6)

Una cavidad de acupuntura perteneciente al vaso de la concepción.

Dinastía Qin
Una dinastía china del 255 al 206 a. C.

Qin Na (Chin Na)
Literalmente significa «control por agarre». Componente de las artes marciales chinas que hace hincapié en las técnicas de agarre para controlar las articulaciones del oponente, junto con el ataque a determinados puntos de acupuntura.

Dinastía Qing
Última dinastía china (1644-1912 d. C.).

Quan Jing
Significa «Clásico del puño».

Ren (Zen)
Significa «aguantar». El nombre japonés de Chan.

Ren Mai
Vaso de la concepción. Uno de los ocho vasos extraordinarios.

Ren Shi
Literalmente, «relaciones humanas». Se refiere a los acontecimientos, actividades y relaciones humanas.

Ren Zong
Emperador de la dinastía Song que gobernó entre 1023 y 1064 d. C.

Renzhong (Gv-26)
Una cavidad de acupuntura perteneciente al vaso gobernador.

Ru Men Shi Shi
El punto de vista confuciano. Un libro escrito por Zhang, Zi-He durante las dinastías Song, Jin y Yuan (960-1368 d. C.).

San Gong
Literally, “Energy Dispersion.” A state of premature degeneration of the muscles where the Qi cannot effectively energize them. It can be caused by over-training.

San Guan
Three Gates. The three key gates through which the Qi must pass in Small Circulation meditation.

San Sheng
The three conveyances of Buddhism.

Sanjiao
Triple Burner. One of the twelve organs in Chinese medicine.

Shan Po Luo Mi
A classic Buddhist text.

Shang Ceng Qi
Upper Level Breathing. It means breathing through the lungs.

Shang dynasty
A dynasty in Chinese history from 1766-1154 B.C.

Shangbei
The upper back.

Shanxi Province
A province in China.

Shao Shi
A peak of Song Mountain, located in Deng Feng Xian of Henan Province.

Shaohai (H-3)
An acupuncture cavity belonging to heart primary Qi channel.

Shaolin
Literally “Young Woods.” The name of the Shaolin Temple.

Shaolin Temple
A monastery located in Henan Province, China. The Shaolin Temple is well known because of its martial arts training.

Shaolin Wu Xing Quan
Shaolin Five Animal Fists. These five animals include the tiger, the leopard, the
dragon, the snake, and the crane.

Shaoyang
Lesser Yang.

Shaoyin
Lesser Yin.

Shen
Spirit. According to Chinese Qigong, the Shen resides at the Upper Dan Tian (the
third eye).

Shen, Cun-Zhong
One of two authors of the book, Su Shen Lian Fang (Good Prescriptions of Su and
Shen) The other author is Su, Dong-Po.

Shenque (Co-8)
An acupuncture cavity belonging to the Conception Vessel.

Shi Er Duan Jin

Twelve Pieces of Brocade. A Qigong set created by Marshal Fei during the Chinese Southern Song dynasty. Later, it was simplified into Ba Duan Jin or Eight
Pieces of Brocade.

Shi Er Zhuang
Twelve Postures. A Qigong practice created during the Chinese Qing dynasty.

Shi Ji
Historical Record. A book written in the Spring and Autumn and Warring States
Periods (770-221 B.C.).

Shi San Shi
Thirteen Postures. An alternative name of Taijiquan.

Shou Jue Yin Xin Bao Luo Jing
Arm Absolute Yin Pericardium Channel. One of the twelve primary Qi channels.

Shou Shao Yang San Jiao Jing
Arm Lesser Yang Triple Burner Channel. One of the twelve primary Qi channels.

Shou Shao Yin Xin Jing
Arm Lesser Yin Heart Channel. One of the twelve primary Qi channels.

Shou Tai Yang Xiao Chang Jing
Arm Greater Yang Small Intestine Channel. One of the twelve primary Qi channels.

Shou Tai Yin Fei Jing
Arm Greater Yin Lung Channel. One of the twelve primary Qi channels.

Shou Yang Ming Da Chang Jing
Arm Yang Brightness Large Intestine Channel. One of the twelve primary Qi channels.

Shui
Water.

Si Xin Hu Xi
Four Gates Breathing. A Qigong breathing technique in which the Qi is led to exit
or enter the four gates in the center of palms and soles.

Si
One of the six healing sounds which regulates the imbalance of Qi in the lungs.

Si
The sound that is used to help keep warm, in combination with keeping the limbs close to the body and breathing deeply.

Sichuan Province
A province in western China.

Song dynasty
A dynasty in Chinese history (960-1279 A.D.).

Song Gang
Relax the Anus. One of the tricks used to release Qi outside of the body, in coordination with the breathing.

Song Mountain
A mountain located in Deng Feng Xian of Henan Province, where the Shaolin Temple is located.

Southern Song dynasty
After the Song was conquered by the Jin race from Mongolia, the Song people
moved to the south and established another country, called Southern Song (1127-1280 A.D.).

Su, Dong-Po
One of the most famous poets of the Chinese Tang dynasty (618-907 A.D.). Su,
Dong-Po was the co-author with Shen, Cun-Zhong of Su Shen Lian Fang (Good Prescriptions of Su and Shen).

Su Wen
The name of a medical book. The complete name of the book is called Huang Di
Nei Jing Su Wen (The Yellow Emperor’s Classic). This book was written by Ling
Shu during the Chinese Han dynasty (circa 100-300 B.C.).

Suan Ming Shi
Literally, “Calculate Life Teacher.” A fortune teller who can calculate your future
and destiny.

Sui dynasty
A dynasty in China from 581-618 A.D.

Suliao (Gv-25)
An acupuncture cavity on the Governing Vessel.

Sun, Si-Mao
A well known Chinese physician and Qigong master who wrote the book, Qian Jin Fang (Thousand Gold Prescriptions) between the Sui and Tang dynasties (581-
907 A.D.).

San Gong
Literalmente, «dispersión de energía». Estado de degeneración prematura de los músculos
en el que el Qi no puede energizarlos eficazmente. Puede estar causado por un entrenamiento excesivo.

San Guan
Tres puertas. Las tres puertas clave por las que debe pasar el Qi en la meditación de la Pequeña
Circulación.

San Sheng
Los tres medios de transporte del budismo.

Sanjiao
Triple calentador. Uno de los doce órganos de la medicina china.

Shan Po Luo Mi
Un texto budista clásico.

Shang Ceng Qi
Respiración de nivel superior. Significa respirar a través de los pulmones.

Dinastía Shang
Una dinastía de la historia china que abarcó desde 1766 hasta 1154 a. C.

Shangbei
La parte superior de la espalda.

Provincia de Shanxi
Una provincia de China.

Shao Shi
Una cima de la montaña Song, situada en Deng Feng Xian, en la provincia de Henan.

Shaohai (H-3)
Una cavidad de acupuntura perteneciente al canal Qi primario del corazón.

Shaolin
Literalmente, «bosques jóvenes». El nombre del templo Shaolin.

Templo Shaolin
Un monasterio situado en la provincia de Henan, China. El templo Shaolin es muy
conocido por su entrenamiento en artes marciales.

Shaolin Wu Xing Quan
Los cinco puños animales de Shaolin. Estos cinco animales son el tigre, el leopardo, el

dragón, la serpiente y la grulla.

Shaoyang
Yang menor.

Shaoyin
Yin menor.

Shen
Espíritu. Según el qigong chino, el Shen reside en el Dan Tian superior (el
tercer ojo).

Shen, Cun-Zhong
Uno de los dos autores del libro Su Shen Lian Fang (Buenas recetas de Su y
Shen). El otro autor es Su, Dong-Po.

Shenque (Co-8)
Una cavidad de acupuntura perteneciente al vaso de la concepción.

Shi Er Duan Jin
Doce piezas de brocado. Una serie de qigong creada por el mariscal Fei durante la
dinastía Song del Sur de China. Más tarde, se simplificó en Ba Duan Jin u Ocho
Piezas de Brocado.

Shi Er Zhuang
Doce Posturas. Una práctica de qigong creada durante la dinastía Qing china.

Shi Ji
Registro Histórico. Un libro escrito en los periodos de Primavera y Otoño y de los Reinos Combatientes
(770-221 a. C.).

Shi San Shi
Trece posturas. Otro nombre del Taijiquan.

Shou Jue Yin Xin Bao Luo Jing
Canal del pericardio yin absoluto del brazo. Uno de los doce canales principales de qi.

Shou Shao Yang San Jiao Jing
Canal del triple calentador yang menor del brazo. Uno de los doce canales principales de qi.

Shou Shao Yin Xin Jing
Canal del corazón yin menor del brazo. Uno de los doce canales primarios de Qi.

Shou Tai Yang Xiao Chang Jing

Canal del intestino delgado del brazo. Uno de los doce canales primarios de Qi.

Shou Tai Yin Fei Jing
Canal del pulmón del brazo. Uno de los doce canales primarios de Qi.

Shou Yang Ming Da Chang Jing
Canal del intestino grueso del brazo. Uno de los doce canales primarios de Qi.

Shui
Agua.

Si Xin Hu Xi
Respiración de las cuatro puertas. Técnica de respiración qigong en la que se conduce el qi para que salga
o entre por las cuatro puertas situadas en el centro de las palmas de las manos y las plantas de los pies.

Si
Uno de los seis sonidos curativos que regula el desequilibrio del qi en los pulmones.

Si
Sonido que se utiliza para ayudar a mantener el calor, en combinación con mantener las
extremidades cerca del cuerpo y respirar profundamente.

Provincia de Sichuan
Una provincia en el oeste de China.

Dinastía Song
Una dinastía en la historia china (960-1279 d. C.).

Song Gang
Relajar el ano. Uno de los trucos utilizados para liberar el Qi fuera del cuerpo, en coordinación con la respiración.

Montaña Song
Una montaña situada en Deng Feng Xian, en la provincia de Henan, donde se encuentra el templo Shaolin.
Templo Shaolin

Dinastía Song del Sur
Después de que los Song fueran conquistados por la raza Jin de Mongolia, el pueblo Song
se trasladó al sur y estableció otro país, llamado Song del Sur (1127-1280 d. C.).

Su, Dong-Po
Uno de los poetas más famosos de la dinastía Tang china (618-907 d. C.). Su,
Dong-Po fue coautor, junto con Shen, Cun-Zhong, de Su Shen Lian Fang (Buenas

recetas de Su y Shen).

Su Wen
Nombre de un libro de medicina. El nombre completo del libro es Huang Di Nei Jing Su Wen (El clásico del Emperador Amarillo). Este libro fue escrito por Ling
Shu durante la dinastía Han china (aproximadamente 100-300 a. C.).

Suan Ming Shi
Literalmente, «maestro que calcula la vida». Un adivino que puede calcular tu futuro
y tu destino.

Dinastía Sui
Dinastía china que reinó entre 581 y 618 d. C.

Suliao (Gv-25)
Una cavidad de acupuntura en el vaso gobernador.

Sun, Si-Mao
Un conocido médico chino y maestro de qigong que escribió el libro Qian Jin Fang (Mil recetas de oro) entre las dinastías Sui y Tang (581-907 d. C.).

Tai Shang Yu Zhou Zhen Jing
A Daoist classic which records the six healing sounds.

Tai Xi Jing
Classic of Harmonized Embryonic Breathing. An important text about embryo breathing in Nei Dan practice.

Taiji (Tai Chi)
Means “Grand Ultimate.” It is this force which generates two poles, Yin and Yang.

Taijiquan (Tai Chi Chuan)
A Chinese internal martial style based on the theory of Taiji (Grand Ultimate).

Taipei
The capital city of Taiwan.

Taiwan
An island to the south-east of mainland China. Also known as Formosa.

Taiwan University
A well known university in northern Taiwan.

Taiyang
Extreme Yang. A very strong and young Yang state.

Taiyang martial stylists

A school of Chinese martial arts that practices Huo Long Gong (Fire Dragon
Gong) Qigong training.

Taiyin
Extreme Yin. A very strong and young Yin state.

Taizuquan
A style of Chinese external martial arts.

Tang dynasty
A dynasty in Chinese history from 618-907 A.D.

Tamkang
A university in Taiwan.

Tamkang College Guoshu Club
A Chinese martial arts club founded by Dr. Yang when he was studying at Tamkang College.

Tao, Hong-Jing
A well known physician and Qigong master who compiled the book, Yang Shen Yan Ming Lu (Records of Nourishing the Body and Extending Life) between 420 to
581 A.D.

Ti
Lift.

Ti Xi
Body Breathing. Also called Skin Breathing.

Tian Chi
Heaven's Pond. The place under the tongue that generates saliva during meditation.

Tian Tai Zong
Heaven Platform Style. A Qigong style.

Tian Shi
Heavenly Timing. The repeated natural cycles generated by the heavens such as:
seasons, months, days and hours.

Tianlinggai
Heaven Spiritual Cover. A location on the crown of the head.

Tianzong (SI-11)
An acupuncture cavity on the small intestine primary Qi channel.

Tie Ban Qiao
Literally, "Iron Board Bridge." Martial arts strength and endurance training for
the torso.

Tie Bu Shan
Iron Shirt. Gongfu training which toughens the body externally and internally.

Tie Sha Zhang
Literally, “Iron Sand Palm.” Special martial arts conditioning for the palms.

Tong Zi Bai Fo
The Child Worships the Buddha. A Qigong posture.

Tu
Earth.

Tui Na
Means “To Push and Grab.” A category of Chinese massage for healing and injury
treatment.

Tuo Tian
Holding up the Sky. A Qigong posture.

Wai Dan
Literally “External Elixir.” External Qigong exercises in which a practitioner
builds up the Qi in the limbs and then leads it to the center of the body for nourishment.

Tai Shang Yu Zhou Zhen Jing
Clásico taoísta que recoge los seis sonidos curativos.

Tai Xi Jing
Clásico de la respiración embrionaria armonizada. Texto importante sobre la respiración embrionaria
en la práctica del Nei Dan.

Taiji (Tai Chi)
Significa «Gran Último». Es esta fuerza la que genera los dos polos, el Yin y el Yang.

Taijiquan (Tai Chi Chuan)
Estilo marcial interno chino basado en la teoría del Taiji (Gran Último).

Taipei
Capital de Taiwán.

Taiwán
Isla situada al sureste de China continental. También conocida como Formosa.

Universidad de Taiwán
Universidad muy conocida del norte de Taiwán.

Taiyang
Yang extremo. Estado Yang muy fuerte y joven.

Estilistas marciales Taiyang
Una escuela de artes marciales chinas que practica el entrenamiento de Qigong Huo Long Gong (Gong del Dragón de Fuego).

Taiyin
Yin extremo. Un estado Yin muy fuerte y joven.

Taizuquan
Un estilo de artes marciales externas chinas.

Dinastía Tang
Una dinastía de la historia china que duró desde el 618 al 907 d. C.

Tamkang
Una universidad de Taiwán.

Club Guoshu de la Universidad Tamkang
Club de artes marciales chinas fundado por el Dr. Yang cuando estudiaba en
la Universidad Tamkang.

Tao, Hong-Jing
Conocido médico y maestro de qigong que compiló el libro Yang Shen Yan Ming Lu (Registros sobre cómo nutrir el cuerpo y prolongar la vida) entre los años 420 y
581 d. C.

Ti
Levantar.

Ti Xi
Respiración corporal. También llamada respiración cutánea.

Tian Chi
Estanque celestial. El lugar debajo de la lengua que genera saliva durante la meditación.

Tian Tai Zong
Estilo de la plataforma celestial. Un estilo de qigong.

Tian Shi
Sincronización celestial. Los ciclos naturales repetidos generados por los cielos, tales como:
estaciones, meses, días y horas.

Tianlinggai
Cubierta espiritual del cielo. Un lugar en la coronilla.

Tianzong (SI-11)
Una cavidad de acupuntura en el canal de Qi primario del intestino delgado.

Tie Ban Qiao
Literalmente, «puente de tabla de hierro». Entrenamiento de fuerza y resistencia en artes marciales para
el torso.

Tie Bu Shan
Camisa de hierro. Entrenamiento de kung fu que endurece el cuerpo externa e internamente.

Tie Sha Zhang
Literalmente, «palma de arena de hierro». Acondicionamiento especial de artes marciales para las palmas.

Tong Zi Bai Fo
El niño adora al Buda. Una postura de qigong.

Tu
Tierra.

Tui Na
Significa «empujar y agarrar». Categoría de masaje chino para la curación y el tratamiento de lesiones.

Tuo Tian
Sostener el cielo. Postura de qigong.

Wai Dan
Literalmente, «elixir externo». Ejercicios externos de qigong en los que el practicante
acumula el qi en las extremidades y luego lo conduce al centro del cuerpo para nutrirlo.

Wai Tai Mi Yao
The Extra Important Secret. A Chinese medical book written by Wang Tao between
the Sui and Tang dynasties (581-907 A.D.). This book discusses the use of breathing and herbal therapies for disorders of Qi circulation.

Wai Xiang
External appearance.

Wai Xiang Jie Pou
External Appearance Dissection or Analysis. A way to understand the human

body by dissection or by acting physically on the body and observing the results, as in modern laboratory experiments.

Wang Tao
A well known Chinese physician and Qigong master who wrote the book Wai Tai Mi Yao (The Extra Important Secret) between the Sui and Tang dynasties (581-907 A.D.).

Wang Zhen
Looking. A diagnostic technique used in Chinese medicine.

Wang, Fan-An
A well known Chinese physician who wrote the book Yi Fan Ji Jie (The Total Introduction to Medical Prescriptions) during the Qing dynasty.

Wang, Wei-Yi
A well known Chinese physician who wrote the book, Tong Ren Yu Xue Zhen Jiu Tu (Illustration of the Brass Man Acupuncture and Moxibustion) during the Song dynasty.

Wang, Zu-Yuan
A well known Chinese physician who wrote the book, Nei Gong Tu Shuo (Illustrated Explanation of Nei Gong) during the Qing dynasty.

Wanmai
The martial arts name of a cavity on the inner side of the forearm near the wrist. It is called Neiguan (P-6) in acupuncture.

Wei, Bo-Yang
A well known physician who wrote the book, Zhou Yi Can Tong Qi (A Comparative Study of the Zhou (dynasty) Book of Changes) between the Qin and Han dynasties (221 B.C.-220 A.D.).

Weilu
Tailbone.

Wen An district
A county located in Hebei Province.

Wen Zhen
Asking. A diagnostic technique used in Chinese medicine.

Wen Zhen
Listening and Smelling. Two of the diagnostic techniques used in Chinese medicine.

Western Jin dynasty

A dynasty in Chinese history (265-317 A.D.).

Wilson Chen
Dr. Yang, Jwing-Ming's friend.

Wu Qin Shi
Five Animal Sports. A set of medical Qigong exercises created by Jun Qing during the Chinese Jin dynasty (265-420 A.D.).

Wu Xing Quan
Five Animal Fists. The five animals are the tiger, the leopard, the dragon, the snake, and the crane.

Wu, Jian-Quan
The creator of Wu Style Taijiquan.

Wu, Quan-You
Father of Wu, Jian-Quan.

Wudang Mountain
A mountain in Fubei Province, China.

Wushu
Literally, "Martial Techniques." A common name for the Chinese martial arts. Many other terms are used, including: Wuyi (martial arts), Wugong (martial Gongfu), Guoshu (national techniques), and Gongfu (energy-time). Because Wushu has been modified in mainland China over the past forty years into gymnastic martial performance, many traditional Chinese martial artist have given up this name in order to avoid confusing modern Wushu with traditional Wushu. Recently, mainland China has attempted to bring modern Wushu back toward its traditional training and practice.

Xi
One of the six healing sounds. It regulates the imbalance of Qi in the Triple Burner.

Xi Sui Jing
Literally, Washing Marrow/Brain Classic, usually translated Marrow/Brain Washing Classic. A Qigong practice that specializes in leading Qi to the bone marrow to cleanse it, or to the brain to nourish the spirit for enlightenment. It is believed that Xi Sui Jing training is the key to longevity and spiritual enlightenment.

Xia Ceng Qi
Lower Level Qi. It implies the Qi or bioelectricity which can be accumulated at the lower Dan Tian through correct breathing techniques.

Xia Dan Tian
Lower Dan Tian. Located in the lower abdomen, it is believed to be the residence of water Qi (Original Qi).

Xia Yin
Groin.

Xiao Ang
Governor of Canton during the Chinese Liang dynasty.

Xiao Sheng
Hinayana, the Lesser Conveyance, which is generally practiced by ascetic monks and aims for the personal achievement of enlightenment.

Xiao Zhi Guan
A Buddhist classic which records the six healing sounds.

Xiao Zhou Tian
Literally, “Small Heavenly Cycle.” Also called “Small Circulation”. A Qigong practice in which the mind leads the Qi through the Conception and Governing Vessels.

Xie Qi
Evil Qi.

Xing
Shape.

Xing Gong
Gongfu of transporting the Qi.

Xing Qi
Circulating or transporting the Qi.

Xingyi
Shape-Mind. An abbreviation of Xingyiquan.

Xingyiquan (Hsing Yi Chuan)
Literally, “Shape-Mind Fist.” An internal style of Gongfu in which the mind or thinking determines the shape or movement of the body. Marshal Yue Fei is credited with the creation of the style.

Xinkan
Sternum. Xinkan is the martial name of the sternum. It is called Jiuwei (Co-15) in

acupuncture.

Xinzhu Xian
Birthplace of Dr. Yang, Jwing-Ming in Taiwan.

Xiu Qi
Cultivate the Qi. “Cultivate” implies to protect, maintain and refine. A Buddhist
Qigong training.

Xu
The sound “Xu” is believed to help stop bleeding and calm the liver. The relaxation of the liver in turn relieves pain. Xu is one of the six healing sounds.

Xue
Cavities.

Wai Tai Mi Yao
El secreto extra importante. Un libro de medicina china escrito por Wang Tao entre
las dinastías Sui y Tang (581-907 d. C.). Este libro trata sobre el uso de terapias respiratorias y herbales para los trastornos de la circulación del Qi.

Wai Xiang
Apariencia externa.

Wai Xiang Jie Pou
Disección o análisis de la apariencia externa. Una forma de comprender el cuerpo humano
mediante la disección o actuando físicamente sobre el cuerpo y observando los
resultados, como en los experimentos de laboratorio modernos.

Wang Tao
Un conocido médico chino y maestro de qigong que escribió el libro Wai Tai
Mi Yao (El secreto extra importante) entre las dinastías Sui y Tang (581-907
d. C.).

Wang Zhen
Observación. Técnica de diagnóstico utilizada en la medicina china.

Wang, Fan-An
Conocido médico chino que escribió el libro Yi Fan Ji Jie (Introducción completa
a las recetas médicas) durante la dinastía Qing.

Wang, Wei-Yi
Conocido médico chino que escribió el libro Tong Ren Yu Xue Zhen Jiu Tu (Ilustración del hombre de bronce, acupuntura y moxibustión) durante la dinastía Song.

Wang, Zu-Yuan
Un conocido médico chino que escribió el libro Nei Gong Tu Shuo (Explicación ilustrada de Nei Gong) durante la dinastía Qing.

Wanmai
Nombre de artes marciales de una cavidad en la parte interna del antebrazo, cerca de la muñeca.
En acupuntura se denomina Neiguan (P-6).

Wei, Bo-Yang
Un conocido médico que escribió el libro Zhou Yi Can Tong Qi (Estudio comparativo del Libro de los cambios de la dinastía Zhou) entre las dinastías Qin y Han (221 a. C.-220 d. C.).

Weilu
Coxis.

Distrito de Wen An
Condado situado en la provincia de Hebei.

Wen Zhen
Preguntar. Técnica de diagnóstico utilizada en la medicina china.

Wen Zhen
Escuchar y oler. Dos de las técnicas de diagnóstico utilizadas en la medicina china.

Dinastía Jin Occidental
Dinastía de la historia china (265-317 d. C.).

Wilson Chen
Amigo del Dr. Yang, Jwing-Ming.

Wu Qin Shi
Cinco deportes animales. Conjunto de ejercicios médicos de qigong creados por Jun Qing durante
la dinastía Jin china (265-420 d. C.).

Wu Xing Quan
Cinco puños animales. Los cinco animales son el tigre, el leopardo, el dragón, la
serpiente y la grulla.

Wu, Jian-Quan
Creador del Taijiquan estilo Wu.

Wu, Quan-You

Padre de Wu, Jian-Quan.

Montaña Wudang
Montaña situada en la provincia de Fubei, China.

Wushu
Literalmente, «técnicas marciales». Nombre común para las artes marciales chinas.
Se utilizan muchos otros términos, entre ellos: Wuyi (artes marciales), Wugong (artes marciales
Gongfu), Guoshu (técnicas nacionales) y Gongfu (energía-tiempo). Debido a que
el Wushu se ha modificado en China continental durante los últimos cuarenta años para convertirlo en una actuación marcial gimnástica, muchos artistas marciales tradicionales chinos han
abandonado este nombre para evitar confundir el Wushu moderno con el Wushu tradicional.
Recientemente, China continental ha intentado devolver el wushu moderno a su
entrenamiento y práctica tradicionales.

Xi
Uno de los seis sonidos curativos. Regula el desequilibrio del qi en el triple
calentador.

Xi Sui Jing
Literalmente, «Clásico del lavado de la médula/cerebro», normalmente traducido como «Clásico del lavado de la médula/cerebro».
Una práctica de qigong que se especializa en conducir el qi a la médula ósea para Una práctica de qigong que se especializa en conducir el qi a la médula ósea para
limpiarla, o al cerebro para nutrir el espíritu y alcanzar la iluminación. Se cree
que el entrenamiento de Xi Sui Jing es la clave para la longevidad y la iluminación espiritual.

Xia Ceng Qi
Qi de nivel inferior. Implica el qi o la bioelectricidad que se puede acumular en
el Dan Tian inferior mediante técnicas de respiración correctas.

Xia Dan Tian
Dan Tian inferior. Situado en la parte inferior del abdomen, se cree que es la residencia
del Qi del agua (Qi original).

Xia Yin
Ingle.

Xiao Ang
Gobernador de Cantón durante la dinastía Liang china.

Xiao Sheng

Hinayana, el «pequeño transporte», que generalmente practican los monjes ascéticos
y cuyo objetivo es el logro personal de la iluminación.

Xiao Zhi Guan
Clásico budista que recoge los seis sonidos curativos.

Xiao Zhou Tian
Literalmente, «pequeño ciclo celestial». También llamado «pequeña circulación». Práctica de qigong en la que la mente conduce el qi a través de los vasos concepción y gobernador.
Xie Qi

Xie Qi
Qi maligno.

Xing
Forma.

Xing Gong
Gongfu de transportar el Qi.

Xing Qi
Hacer circular o transportar el Qi.

Xingyi
Forma-Mente. Abreviatura de Xingyiquan.

Xingyiquan (Hsing Yi Chuan)
Literalmente, «Puño de la Forma-Mente». Un estilo interno de Gongfu en el que la mente o el
pensamiento determinan la forma o el movimiento del cuerpo. Se atribuye al mariscal Yue Fei la creación de este estilo.

Xinkan
Esternón. Xinkan es el nombre marcial del esternón. Se denomina Jiuwei (Co-15) en
acupuntura.

Xinzhu Xian
Lugar de nacimiento del Dr. Yang, Jwing-Ming, en Taiwán.

Xiu Qi
Cultivar el Qi. «Cultivar» implica proteger, mantener y refinar. Un entrenamiento budista
de Qigong.

Xu
Se cree que el sonido «Xu» ayuda a detener el sangrado y a calmar el hígado. La relajación del hígado, a su vez, alivia el dolor. Xu es uno de los seis sonidos curativos.

Xue
Cavidades.

Yang
In Chinese philosophy, the active, positive, masculine polarity. In Chinese medicine, Yang means excessive, overactive, overheated. The Yang (or outer) organs are the Gall Bladder, Small Intestine, Large Intestine, Stomach, Bladder, and Triple Burner.

Yang Jing
Yang primary Qi channels.

Yang Qi
Cultivating Qi.

Yang, Ban-Hou
A famous Yang Style Taijiquan master (1837-1890 A.D.) who lived during the Qing dynasty.

Yang, Cheng-Fu
A famous Yang Style Taijiquan master (1883-1935 A.D.) at the beginning of this century.

Yang, Lu-Shan
The creator of Yang Style Taijiquan (1780-1873 A.D.).

Yang Shen Fu Yu
Brief Introduction to Nourishing the Body. A book written by Chen, Ji-Ru during the Qing dynasty.

Yang Shen Jue
Life Nourishing Secrets. A medical book written by Zhang, An-Dao between the Song, Jin, and Yuan dynasties (960-1368 A.D.).

Yang Shen Yan Ming Lu
Records of Nourishing the Body and Extending Life. A Chinese medical book written by Dao, Hong-Jing between 420 and 581 A.D.

Yang, Jwing-Ming
Author of this book.

Yangming
Yang Brightness.

Yasai
Cheek. A striking zone in the martial arts. It is called Jiache (S-6) in acupuncture.

Yi

Mind. Specifically, the mind that is generated by clear thinking and judgment,
and which makes one calm, peaceful, and wise.

Yi Fan Ji Jie
The Total Introduction to Medical Prescriptions. A Chinese medical book written by
Wang, Fan-An during the Qing dynasty.

Yi Jin Jing
Literally, Changing Muscle/Tendon Classic, usually called The Muscle/Tendon
Changing Classic. Credited to Da Mo around 550 A.D., this work discusses Wai
Dan Qigong training for strengthening the physical body.

Yi Jing
Book of Changes. A book of divination written during the Zhou dynasty (1122-255
B.C.).

Yi Shou Dan Tian
Keep your Yi on your Lower Dan Tian. In Qigong training, the mind concentrates
on the Lower Dan Tian in order to build up Qi. After a practitioner circulates Qi,
the Qi is always lead back to the Lower Dan Tian before stopping the exercise.

Yin
In Chinese philosophy, the passive, negative, feminine polarity. In Chinese medicine, Yin means deficient. The Yin (internal) organs are the Heart, Lungs, Liver,
Kidneys, Spleen, and Pericardium.

Yin Jing
Yin Primary Qi Channel.

Yingchuang (S-16)
An acupuncture cavity on the Stomach Primary Qi Channel.

Yongquan (K-1)
Bubbling Well. An acupuncture cavity on the Kidney Primary Qi Channel.

Yue Fei
A Chinese hero from the Southern Song dynasty (1127-1279 A.D.). Fei is said to
have created Ba Duan Jin, Xingyiquan and Yue’s Ying Zhua.

Yun Gong
Gongfu of transporting the Qi.

Yun Qi
Transporting the Qi.

Yuzhen
Jade Pillow. One of the three gates in Small Circulation meditation.

Yang
En la filosofía china, la polaridad activa, positiva y masculina. En la medicina china, Yang significa excesivo, hiperactivo, sobrecalentado. Los órganos Yang (o externos)
son la vesícula biliar, el intestino delgado, el intestino grueso, el estómago, la vejiga y el
triple calentador.

Yang Jing
Canales primarios de Qi Yang.

Yang Qi
Cultivar el Qi.

Yang, Ban-Hou
Famoso maestro de Taijiquan estilo Yang (1837-1890 d. C.) que vivió durante la dinastía Qing.

Yang, Cheng-Fu
Famoso maestro de Taijiquan estilo Yang (1883-1935 d. C.) a principios de este
siglo.

Yang, Lu-Shan
El creador del estilo Yang de Taijiquan (1780-1873 d. C.).

Yang Shen Fu Yu
Breve introducción a la nutrición del cuerpo. Un libro escrito por Chen, Ji-Ru durante la
dinastía Qing.

Yang Shen Jue
Secretos para nutrir la vida. Un libro de medicina escrito por Zhang, An-Dao entre las
dinastías Song, Jin y Yuan (960-1368 d. C.).

Yang Shen Yan Ming Lu
Registros sobre cómo nutrir el cuerpo y prolongar la vida. Un libro de medicina china escrito por Dao, Hong-Jing entre 420 y 581 d. C.

Yang, Jwing-Ming
Autor de este libro.

Yangming
Brillo Yang.

Yasai
Mejilla. Zona de golpeo en las artes marciales. En acupuntura se denomina Jiache (S-6).

Yi
Mente. Concretamente, la mente que se genera mediante el pensamiento y el juicio claros,
y que nos hace sentir tranquilos, en paz y sabios.

Yi Fan Ji Jie
Introducción completa a las recetas médicas. Libro de medicina china escrito por
Wang, Fan-An durante la dinastía Qing.

Yi Jin Jing
Literalmente, Clásico del cambio de músculos/tendones, normalmente llamado El clásico del cambio de músculos/tendones.
Atribuido a Da Mo alrededor del año 550 d. C., esta obra trata sobre el entrenamiento Wai
Dan Qigong para fortalecer el cuerpo físico.

Yi Jing
Libro de los cambios. Un libro de adivinación escrito durante la dinastía Zhou (1122-255
a. C.).

Yi Shou Dan Tian
Mantén tu Yi en tu Dan Tian inferior. En el entrenamiento de Qigong, la mente se concentra
en el Dan Tian inferior para acumular Qi. Después de que el practicante hace circular el Qi,
este siempre se lleva de vuelta al Dan Tian inferior antes de detener el ejercicio.

Yin
En la filosofía china, la polaridad pasiva, negativa y femenina. En la medicina china, Yin significa deficiente. Los órganos Yin (internos) son el corazón, los pulmones, el hígado,
los riñones, el bazo y el pericardio.

Yin Jing
Canal de Qi Primario Yin.

Yingchuang (S-16)
Una cavidad de acupuntura en el Canal de Qi Primario del Estómago.

Yongquan (K-1)
Pozo burbujeante. Una cavidad de acupuntura en el canal de Qi primario del riñón.

Yue Fei
Héroe chino de la dinastía Song del Sur (1127-1279 d. C.). Se dice que Fei

creó el Ba Duan Jin, el Xingyiquan y el Ying Zhua de Yue.

Yun Gong
Gongfu de transportar el Qi.

Yun Qi
Transportar el Qi.

Yuzhen
Almohada de jade. Una de las tres puertas de la meditación de la Pequeña Circulación.

Zen (Chan)
Means " To endure." The Japanese name of Chan.
Zhang, An-Dao
A well known Chinese physician and Qigong master who wrote the book, Yang Shen Jue (Life Nourishing Secrets), between the Song, Jin, and Yuan dynasties
(960-1368 A.D.).

Zhang, San-Feng
Zhang, San-Feng is credited with the creation of Taijiquan during the Song
dynasty in China (960-1127 A.D.).

Zhang, Xiang-San
A well known Chinese martial artist in Taiwan.

Zhang, Zhong-Jing
A well known Chinese physician who wrote the book, Jin Kui Yao Lue (Prescriptions from the Golden Chamber), between the Qin and Han dynasties
(221 B.C.-220 A.D.).

Zhang, Zi-He
A well known Chinese physician who wrote the book, Ru Men Shi Shi (The Confucian Point of View), between the Song, Jin, and Yuan dynasties (960-1368
A.D.).

Zheng Hu Xi
Formal Breathing. More commonly called Buddhist Breathing.

Zheng Qi
Righteous Qi. When a person is righteous, it is said that he or she has righteous
Qi which evil Qi cannot overcome.

Zhi Zhe Da Shi
A Buddhist monk of the Tian Tai branch who wrote the text of Xiao Zhi Guan.

Zhong Nan Mountain
A mountain located in Shanxi Province, China.

Zhong Sheng
Praktika, the Middle Way, which is the Buddhism of action, and is mostly practiced by wandering preachers.

Zhong Xian
The county where Wudang Mountain is located in Hubei Province, China

Zhou dynasty
A dynasty in China from 1122-934 B.C.

Zhou Yi Can Tong Qi
A Comparative Study of the Zhou (dynasty) Book of Changes. A medical and Qigong book written by Wei, Bo-Yang between the Qin and Han dynasties (221
B.C.-220 A.D.).

Zhu Bing Yuan Hou Lun
Thesis on the Origins and Symptoms of Various Diseases. A Chinese medical book
written by Chao, Yuan-Fang between the Sui and Tang dynasties (581-907 A.D.).

Zhu, Dan-Xi
A well known Chinese physician who wrote the book, Ge Zhi Yu Lun (A Further
Thesis of Complete Study), between the Song, Jin, and Yuan dynasties (960-1368
A.D.).

Zhuang Zhou
A contemporary of Mencius who advocated Daoism.

Zhuang Zi
Zhuang Zhou. A contemporary of Mencius who advocated Daoism. Zhuang Zi also means “the works of Zhuang Zhou.” He is the author of Nan Hua Jing.

Zou Huo
Fire Deviation. It means the Qi is led to the wrong path.

Zu Jue Yin Gan Jing
Leg Absolute Yin Liver Channel. One of the twelve primary Qi channels.

Zu Shao Yang Dan Jing
Leg Lesser Yang Gall Bladder Channel. One of the twelve primary Qi channels.

Zu Shao Yin Shen Jing
Leg Lesser Yin Kidney Channel. One of the twelve primary Qi channels.

Zu Tai Yang Pang Guang Jing

Leg Greater Yang Bladder Channel. One of the twelve primary Qi channels.

Zu Tai Yin Pi Jing
Leg Greater Yin Spleen Channel. One of the twelve primary Qi channels.

Zu Yang Ming Wei Jing
Leg Yang Brightness Stomach Channel. One of the twelve primary Qi channels.

Zuan
Drill.

Zuo Chan
Sitting meditation.

Zen (Chan)
Significa «aguantar». El nombre japonés de Chan.
Zhang, An-Dao
Un conocido médico chino y maestro de qigong que escribió el libro Yang Shen Jue (Secretos para nutrir la vida), entre las dinastías Song, Jin y Yuan
(960-1368 d. C.).

Zhang, San-Feng
A Zhang, San-Feng se le atribuye la creación del Taijiquan durante la dinastía Song
en China (960-1127 d. C.).

Zhang, Xiang-San
Un conocido artista marcial chino de Taiwán.

Zhang, Zhong-Jing
Un conocido médico chino que escribió el libro Jin Kui Yao Lue (Recetas de la Cámara Dorada), entre las dinastías Qin y Han
(221 a. C.-220 d. C.).

Zhang, Zi-He
Un conocido médico chino que escribió el libro Ru Men Shi Shi (El punto de vista confuciano), entre las dinastías Song, Jin y Yuan (960-1368
d. C.).

Zheng Hu Xi
Respiración formal. Más comúnmente llamada respiración budista.

Zheng Qi
Qi justo. Cuando una persona es justa, se dice que tiene un Qi justo que el Qi maligno no puede vencer.

Zhi Zhe Da Shi
Monje budista de la rama Tian Tai que escribió el texto de Xiao Zhi Guan.

Montaña Zhong Nan
Una montaña situada en la provincia de Shanxi, China.

Zhong Sheng
Praktika, el Camino Medio, que es el budismo de la acción, y es practicado principalmente por predicadores errantes.

Zhong Xian
El condado donde se encuentra la montaña Wudang, en la provincia de Hubei, China.

Dinastía Zhou
Una dinastía china que reinó entre 1122 y 934 a. C.

Zhou Yi Can Tong Qi
Estudio comparativo del Libro de los cambios de la dinastía Zhou. Libro de medicina y
qigong escrito por Wei, Bo-Yang entre las dinastías Qin y Han (221 a. C.-220 d. C.).

Zhu Bing Yuan Hou Lun
Tesis sobre los orígenes y síntomas de diversas enfermedades. Libro de medicina china
escrito por Chao, Yuan-Fang entre las dinastías Sui y Tang (581-907 d. C.).

Zhu, Dan-Xi
Conocido médico chino que escribió el libro Ge Zhi Yu Lun (Una tesis adicional
del estudio completo) entre las dinastías Song, Jin y Yuan (960-1368 d. C.).

Zhuang Zhou
Contemporáneo de Mencio que defendía el taoísmo.

Zhuang Zi
Zhuang Zhou. Contemporáneo de Mencio que defendía el taoísmo. Zhuang Zi también significa «las obras de Zhuang Zhou». Es el autor de Nan Hua Jing.

Zou Huo
Desviación del fuego. Significa que el Qi se desvía por el camino equivocado.

Zu Jue Yin Gan Jing
Canal del hígado Yin absoluto de la pierna. Uno de los doce canales primarios del Qi.

Zu Shao Yang Dan Jing

Canal de la vesícula biliar Yang menor de la pierna. Uno de los doce canales primarios del Qi.

Zu Shao Yin Shen Jing
Canal del riñón Yin menor de la pierna. Uno de los doce canales primarios del Qi.

Zu Tai Yang Pang Guang Jing
Canal Yang mayor de la vejiga de la pierna. Uno de los doce canales primarios de Qi.

Zu Tai Yin Pi Jing
Canal Yin mayor del bazo de la pierna. Uno de los doce canales primarios de Qi.

Zu Yang Ming Wei Jing
Canal Yang brillante del estómago de la pierna. Uno de los doce canales primarios de Qi.

Zuan
Taladro.

Zuo Chan
Meditación sentada.

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lives in Lexington, Massachusetts.

El Dr. Yang, Jwing-Ming es un reconocido autor y profesor de artes marciales chinas
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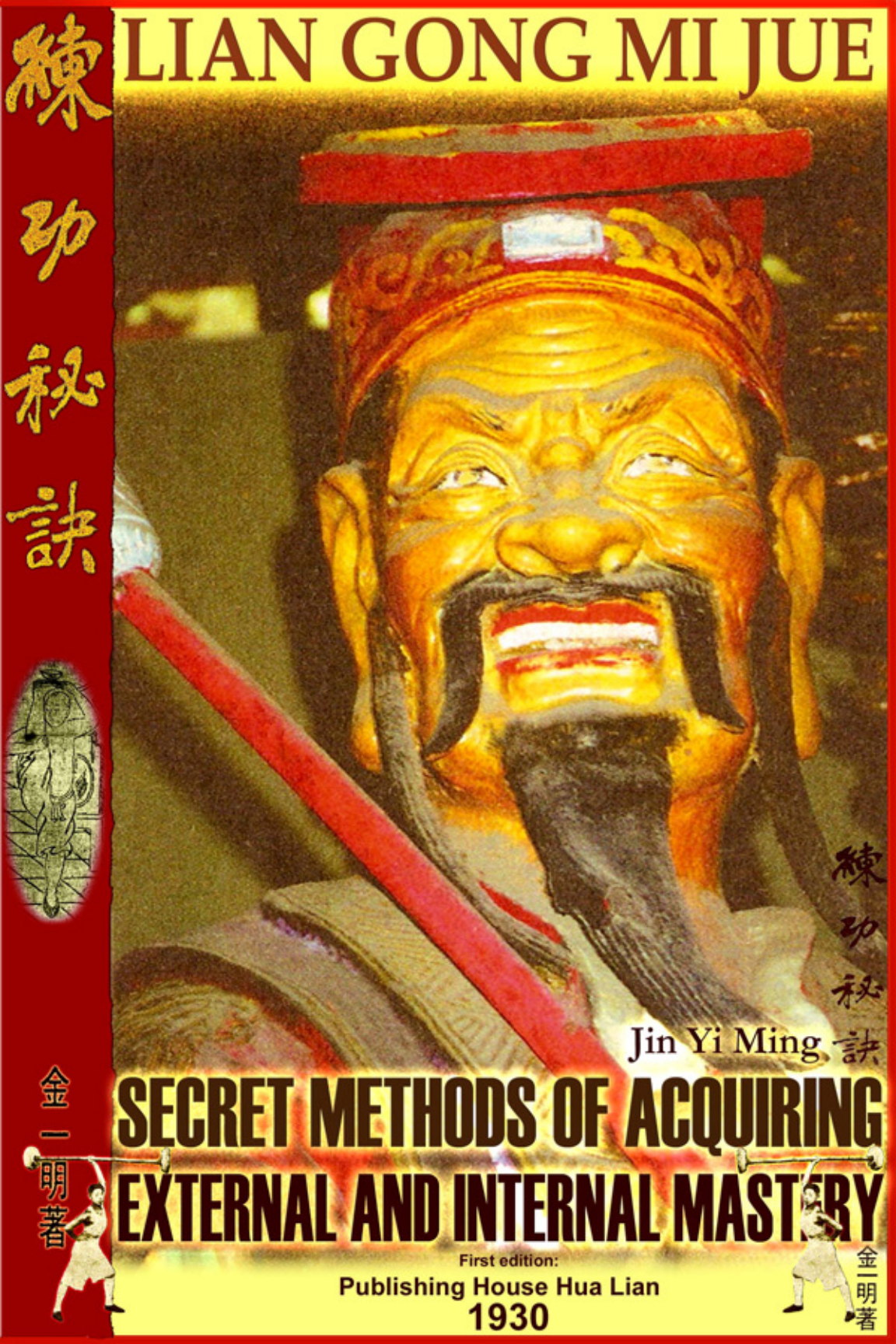

練功秘訣

Jin Yi Ming

SECRET METHODS OF ACQUIRING EXTERNAL AND INTERNAL MASTERY

金一明著

First edition:
Publishing House Hua Lian
1930

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ABOUT THE BOOK

An old proverb says: "If you exercise only the technique (style) but ignore special training you will be a nobody till your old days." "Special training" implies particular exercises for developing both WAI ZHUANG – "**the External Power"** and NEI ZHUANG – "the **Internal Power"**. Those exercises (training procedures) are collected under a common title – LIAN GONG, literally **"Exercising to Acquire Mastery"**.

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The book covers "external" (WAI GONG) and "internal" (NEI GONG) training methods practiced by traditional schools of the "Shaolin family" (SHAOLIN PAI).

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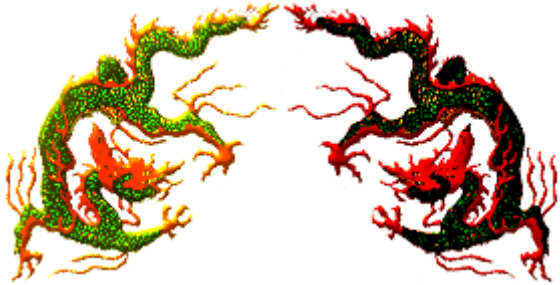

Jin Yi Ming, Guo Cui Ya

LIAN GONG MI JUE: Secret Methods of Acquiring External and Internal Mastery

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Senior Brother Yi Ming, Master of the Wudang School.

(金一明氏)

"...It is not an idle talk that "Strength can not overcome the Pugilistic Art (Quan Shu), the Pugilistic Art can not overcome Internal Mastery (Gong Fu)". The people think that it is enough to exercise the Pugilistic Art (Quan Shu) but few know that the Pugilistic Art can not withstand the Internal Mastery (Gong Fu) as the Pugilistic Art is sprouts of Gong Fu and Gong Fu itself is the base and root of the Pugilistic Art. There are people who exercise only Gong Fu and do not exercise Quan Shu. But nobody heard that Quan Shu can be exercised without exercising Gong Fu. Such "mastery" is like flying fluff or floating duckweed - too weak base. It is necessary to exercise both Gong Fu and Quan Shu, only in that case there will be a strong base and excellent Mastery."

Jin Yi Ming from Yangzhou. The third decade of August, the 19-th year of the Chinese Republic (1930). Shanghai, province of Jiangsu.

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  4. **Both Body Sides**
  5. **Body Back**
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Foreword by Zhang

In my childhood I went to a private school, liked to challenge boys of my age, often fell down, ignoring pain and bruises. I drove many to tears. Only thanks to morals given to me by my Tutor I realized how dishonorably I had behaved. My schoolmate Jin Yi Ming was older and stronger than I was. He liked to wrestle to test his strength no less than I did. We were like brothers, bosom friends. Of course, I used to bully him but he never showed his superiority over me and other boys, to which I often gave up myself, so the Tutor never punished him. However, each one has one's own way of thinking and judgment. Sometimes a man of courage makes an impression of a timid man and modesty and simplicity, as a rule, are inherent in a man of true intellect. Apparently that is the will of the Almighty. At present we view antiquity like three-year old children view eighty-year olds, and we do not wish to be disappointed. Now, being a grown-up man of high standing, I recall my childhood with some gladness and sorrow. Now everything has changed. Reflection about recent years stirs up uneasiness. However, it is common knowledge that the teaching of Yi Ming on the martial art is in step with the times. Who does not know about the wonderful and miraculous fist of Jin Yi Ming? I read a lot of books on martial arts written by him. "Secret Methods of Internal Training" is the most valuable book. The author expresses himself in the book and the book like a mirror reflects the author. It is especially true in this case – Mastery (Gong Fu) of the author is presented extremely vividly and fully. The author's request to furnish a foreword evoked bygone times in me and I feel some qualm…

6 June of the 19-th year[1] (1930)
Junior disciple Zhang Qing Ling

Editor's notes:

[1] As it was often done in China in the first half of the 20-th century, chronology starts from the Chinese Revolution of 1911.

Author's Preface

The road to power and flourishing (of a state) passes, first of all, through building up people's health. When Russia rattles the saber, when insults come from Japan, when winds are blowing and it is raining over China, descendants of Emperors of Yan and Huang[2], those sick and weak-willed citizens, must acquire such a (combat) technique as to make the country invincible. That is none other than the base for further development as well as a method of counteraction to external interventions. However, it is not an idle talk that he who possesses strength does not match a man in command of the pugilistic art and he who is in command of the pugilistic art can not match a man in command of Gong Fu. The people think that it is enough to exercise the pugilistic art (Quan Shu) but few know that the pugilistic art can not withstand the "internal mastery" (Gong Fu) as the pugilistic art is sprouts of Gong Fu and Gong Fu itself is the base and root of the pugilistic art. There are people who exercise only Gong Fu and do not exercise the pugilistic art. But nobody heard that the pugilistic art can be exercised without exercising Gong Fu. Such "mastery" is like flying fluff or floating duckweed - too weak base. It is necessary to exercise both Gong Fu and Quan Shu, only in that case there will be a strong base and excellent Mastery. It can be said for comparison that if people are strong, a state is strong. Of course, it is necessary to train and teach troops but it would be much more farsighted to start from training and teaching the people (nation). Otherwise, it would be the same thing as exercising the

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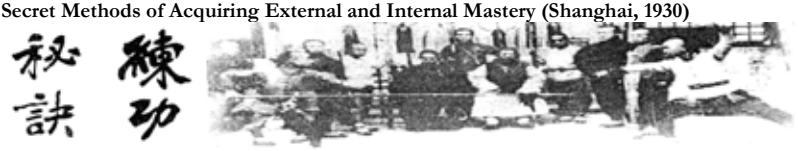
Editor's notes:

[2] Yan Di (abbreviated Yan) and Huang Di (abbreviated Huang), two emperors in ancient Chinese legends, are said to be the earliest ancestors of the Chinese nation.



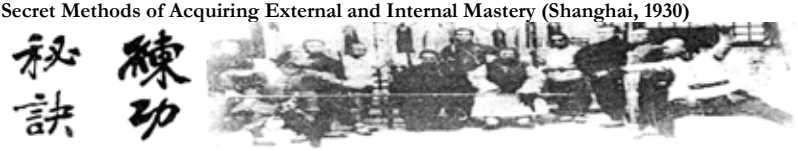
pugilistic art without exercising Gong Fu – a weak base. If you wish to rule the country, first you must rule your own house. If you wish to rule your own house, you must be capable of ruling yourself. The aim of exercising is not to subjugate (another) man, but to subjugate yourself. If you can subjugate yourself, you will be able to subjugate others as well and be unconquered (by them). If you are able of conquering, others wouldn't dare to conquer you. I have written this book to follow dictates of my conscience. Niu Ti Sheng, Chairman of the Government in the province of Jiangsu and the Chief of "The House of National Martial Art" at the same time, presented me four hieroglyphs – Jiang Guo Zhi Ji – "To strengthen the State is the base of all". We must inspire our four hundred million countrymen for exercising martial arts. If it really happens, if we start seeking for perfection to erase the disgraceful image of "The sick nation of the Eastern Asia", our efforts in the development of the national martial art (Guo Shu) will have the sense.

The third decade of August, the 19-th year of the Chinese Republic (1930).
Jin Yi Ming from Yangzhou.
Shanghai, province of Jiangsu.

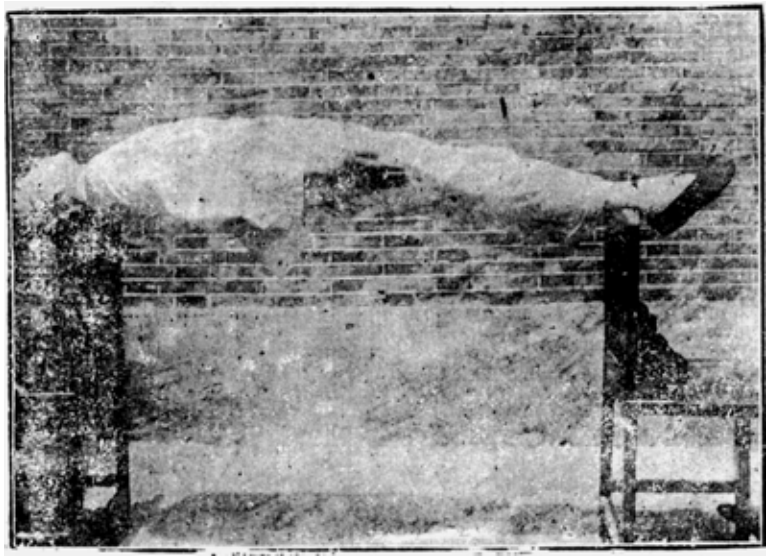
Master Jin Yi Ming executes the exercise "Splits in the shape of hieroglyph "One" (一).

Explanations to the exercise "Splits in the shape of hieroglyph "One" (一)"

Split is considered to be a Gong Fu for children, the best thing is to exercise it from young years. I was able to do slits when I was about ten and could tilt the torso to the right and left. Then some break in trainings occurred, therefore now I can do only in such a way: one foot lies flat-wise on the surface and the other foot is arranged vertically (its toe points up). This photo was taken when I was about thirty. If in this position you turn the upper part of your torso to the right, while maintaining feet position unchanged (the right foot is in vertical position, its toe points up, the left foot lies flat-wise on the surface) and set your arms aside to the horizontal position, the split will be in the



shape of hieroglyph "Ten" (+). He who is able to do the split in the shape of hieroglyph (-), as a rule, can do the split in the shape of hieroglyph (+) too. That's why I will not describe the latter separately.



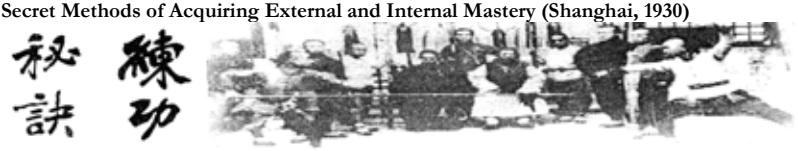
Master Jin Yi Ming is doing the exercise "Iron Bridge".

Rhymed Rule of the Iron Bridge:

"The Iron Bridge" is hard Gong Fu.
The head and feet are on props, the body hangs in the air.
After long training you fill yourself with vital strength and power.
The breast and stomach are strained like a drawn bow.
You are like a steel beam that support a great weight.

General Knowledge about "Internal" and "External", "Soft" and "Hard" Gong Fu

Gong Fu concealed inside a human body is the "internal" Gong Fu and Gong Fu revealed through body extremities is the "external" Gong Fu. The "internal" Gong Fu is opposite to the "external" one like the "soft" Gong Fu is opposite to the "hard" one. It is better to exercise the "internal" Gong Fu than the "external" one. It is better to exercise the "external" Gong Fu than not to exercise at all. Internal mastery is stronger than external one. Though people who attained external mastery certainly much stronger than those who do not exercise at all. Those who exercise see how their health becomes stronger from day to day. Who do not exercise, even if they initially had good health, become weaker from day to day. If the "external" Gong Fu of a man reached a certain level, we can speak about his bravery and courage. If a man achieved success in the "internal" Gong Fu, we can speak about his learning. It is possible to astonish and frighten people with bravery and courage but only learning allows a man to attain the peak of perfection. In that lies the difference between the "internal" and "external" Gong Fu. It is like the difference between a layman and a saint: even if they stand close to each other, they are as far from each other as the sky from the earth.



People know training methods of Ba Duan Jin[3] but do not know wonderful training methods of the "internal" Gong Fu. It is the same as to throw away gold and jade and keep clay and sand. It is tantamount to coming to a treasure house for bricks. However, who actually wishes to get genuine methods for acquiring Gong Fu craves for it like a hungry man for food, like a thirsty man for a drink. It is easy to earn heaps of money but it is difficult to get at least one secret. Everybody has his own way and a true connoisseur reluctantly gives a piece of advice. Even if common interests and aspirations arose, training methods were revealed, a secret recipe passed on, all the same, everything goes like in the proverb: "Useful drug always is bitter"; they retreat in the face of difficulties and stop halfway. Because of it the national heritage perishes. Methods of Gong Fu can and must be promoted and passed on, but one must not flippantly treat that matter. Hard will and commitment are required to learn the "internal" Gong Fu, otherwise there will be one possible result: you will stop halfway and your undertaking fails on the threshold of success. It is imperative to arouse interest; therefore one should start from rather simple and understandable methods to reach great deepness with time. In agreement with above the author explains the "external" Gong Fu first and only then the "internal" Gong Fu. Correspondingly, methods for arms and legs training are given first, then methods

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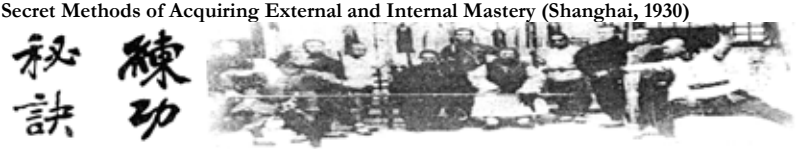
Editor's notes:

[3] "Eight Pieces of Brocade", a complex of eight exercises; according to one of the versions was created by marshal Yue Fei (1103-1142) to improve physical training of soldiers; according to other data originates in Shaolin.

for the whole body. The "hard" Gong Fu is treated first, then the "soft" Gong Fu.

The aim of the "hard" Gong Fu is to acquire strength and invincibility and the aim of the "soft" Gong Fu is to acquire flexibility and resilience. Thus, both types of Gong Fu look like being opposite to each other. Therefore, a man exercising the "hard" Gong Fu must not simultaneously exercise the "soft" Gong Fu and vice versa. If a man wants to acquire both "soft" and "hard" Gong Fu, one must not try to achieve both aims at the same time, it should be done in succession. The problem is what to do first. The author thinks the "hard" Gong Fu (mastery) to be improved first, which favors strengthening bone structure, development and reinforcement of muscles and tendons. Then, after reaching a certain level in the "hard" Gong Fu, one may proceed to exercise the "soft" Gong Fu, which leads to higher elasticity of muscles and tendons. Such an approach allows avoiding negative factors that can arise from simultaneous exercising of both types of Gong Fu, a magnificent effect is attainable at that. If a man has really achieved a high level of mastery, he can be hard and soft, tough and flexible. When "hardness" is required, he uses physical force and his hardness is comparable with stone and metal. When "softness" is required, he becomes light and weightless like a hair or feather.

It is thought that it is better to exercise the "soft" Gong Fu in childhood and the "hard" Gong Fu at mature age. As a result of it many who exercised in childhood acquired only the "soft" Gong Fu and did not come close to learning the "hard" Gong Fu. In their turn, many who exercise at mature age focus

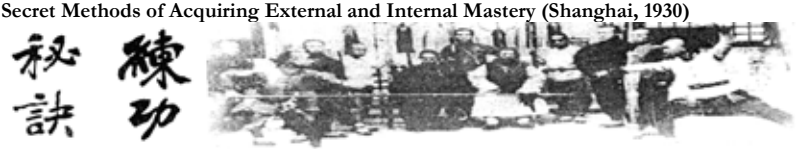


attention to "hardness" and ignore "softness". There are few who are in command of both types of Gong Fu. Below we shall give training methods of the "hard" Gong Fu and proceed to the "soft" Gong Fu in the second part of the book.

Part I

WAI GONG

Methods of "External" Training



Hard Gong Fu. Training Methods for Legs and Stances

One should start acquiring the "hard" Gong Fu from leg training. Legs support the whole body. Even if you attained a certain level of mastery but your legs are not trained, the base of your mastery like a tree without roots is not solid. Therefore, one should start from thorough leg training. Below we relate about concrete methods of legs and stances training.

MA DANG BU – Rider's Stance

To take the "Rider's stance" (Ma Dang Bu, or shortly Ma Bu), set feet to sides, point toes forward, bend your legs in knees and squat. Hips must be located horizontally, knees must be on the same vertical with toes. Keep the torso and the neck straight (vertically). Clasp your hands into fists and straighten arms to sides at the shoulder level, the arms position must resemble hieroglyph "One" (一). Palms centers face down, Hu Kou[4] points forward. Stare forward. You must maintain complete immobility while exercising, do not move arms, lean forward, backward or to sides. The backbone must be vertical, keep the head straight, body weight must be evenly distributed between both legs, feet must press against the ground with the whole sole.

Exercise the stance Ma Bu twice a day – in the morning and evening and count aloud, starting from "one". That way you control the time of being in the stance; at the same time breathing becomes easier[5]. Breathing must be free and natural; one must not hold or speed up one's breath. The time in the stance must be gradually increased. With time you will feel that arms and legs become stronger. After long and persistent exercising you will feel that your feet are as if rooted in the

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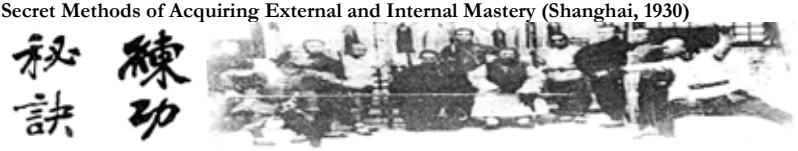
Editor's notes:

[4] HU KOU, lit. "Tiger mouth", here and after a space between the thumb and forefinger.

[5] Counting aloud helps to maintain, what is extremely important, even breathing; it is necessary to count breathing cycles (breathing in and breathing out) and pronounce number of the cycles while breathing out.



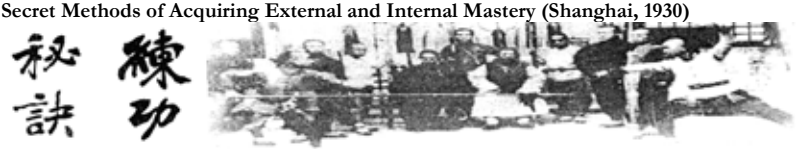
ground and your arms and legs are filled with force. Legs will stand so firm that it will be hard for anybody to push you off your place.

Master Guo Cui Ya demonstrates the stance Ma Bu.

It is imperative to the development of leg strength to exercise the stance Ma Bu. Submerge Qi down, keep the torso vertically, maintain balance. One must not lean to sides, forward or backward.

In spite of apparent simplicity this exercise is very important, one must spend a lot of strength and time to master it. That posture is the best for leg training, so the sound acquisition of Ma Bu is the indispensable condition of the initial stage of training process.

練功秘訣



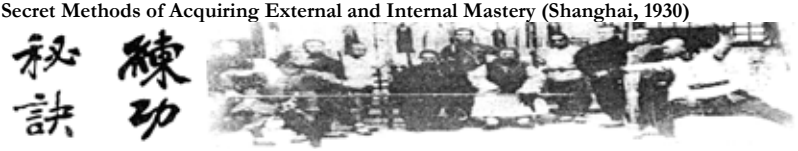
GONG JIAN BU GONG – Exercising "Stance of Bow and Arrow"

Training methods for the stance "Bow and Arrow" (Gong Jian Bu) differs from training methods of the "Rider's" stance (Ma Bu). When exercising Ma Bu, it is necessary to maintain complete immobility, any movements are not allowed – it is a static training. On the contrary, exercising Gong Jian Bu is a dynamic exercise which includes punching, torso turning, swiftness and mobility of the whole body is developed at that.

The posture for training is the following: set feet forward and back in order the distance between them to be equal to a big step. The front leg is bent in knee and the back leg is straight. Toes of both feet point forward and a little aside (obliquely), feet are parallel to each other. The shin of the bent (front) leg must be vertical. Usually this position is called "Bow in front, Arrow behind" (Qian Gong Hou Jian) but there are other names too. If the left leg is in front it is called "Left bow, right arrow" (Juo Gong Yu Jian"). If the right leg is in front it is called "Right bow, left arrow (Yu Gong Juo Jian). The common name of the position is Gong Jian Bu – "Position of Bow and Arrow". The hands are clenched into fists, the arms are bent in elbows, the elbows are moved back so that fists to be near the waist, palm centers point upward.

Master Guo Cui Ya in the position "Left bow, right arrow"

After taking the initial position, proceed to training. If your left leg is bent and located in front, punch with the right fist forward (the arm straightens horizontally at the shoulder level; while punching, the fists turns with the palm center downward). Then turn to the right side (for example, if in the beginning you stood facing east, you must turn to 180 degrees with the face to west; for that shift body weight a little to the front parts of feet, raise a little bit heels and turn to the right, the front parts of feet being axes of rotation). While turning, the right fist that

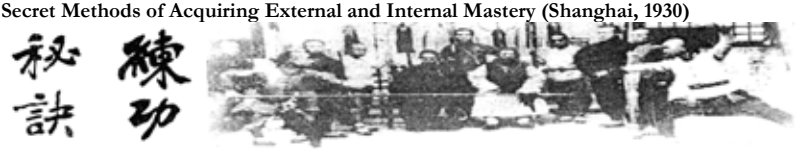


punched before returns to the initial position near the waist with palm center turned upward. At the same time the left arm straightens to the right; while taking the right Gong Bu, the left fist punches to the right (straight arm, the fist at the shoulder level with its center facing down). Turn in such a way alternately to the left and right, taking the position "Bow and Arrow" and making one punch after another.

Master Guo Cui Ya in the position "Right bow, left arrow".

At first one must not exercise to the point of exhaustion. At the first stage, it is important to keep up with correctness of stances

and blows, so it is not worth hurrying. It is necessary to increase gradually the load – number of repetitions, speed and strength of blows. With time arms and legs will become stronger, deftness and swiftness in punching and torso turning will develop.



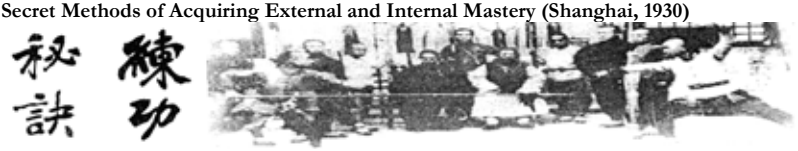
Red Child Worships Goddess Guan Yin

Master Guo Cui is doing the exercise "A red child worships goddess Guan Yin".

Stand upright with feet together. Raise one leg forward up to the horizontal position (straight leg), the foot toe points up. The other leg stands steady, it toe is turned outside (a firm toe and heel position and the knee a little bent are three constituent parts of position steadiness). Fold arms in front of the breast

(like Buddhists fold palms as a token of greeting and adoration, finger tips point up). The arms are bent in elbows in front of the breast, finger tips are at the shoulder level. The torso is straight, stare forward, do not lower your head. After taking the above position, bend the supporting leg and move down. Then unbend the supporting leg and slowly rise up. Try to keep the leg that is stretched forward horizontal, do not bend the knee. Move down and rise up again. It should be done many times. With time leg strength will increase manifold.

Master Guo Cui is doing the exercise "A red child worships goddess Guan Yin".

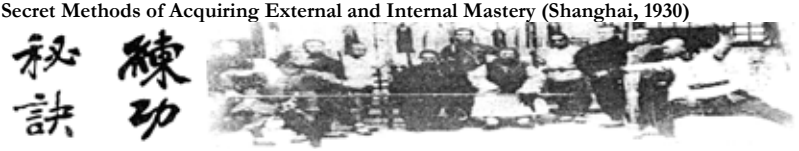


At first this exercise may seem very difficult to do and may be you will be able only to squat (on one leg) but will not be able to rise up or will be able to squat and rise up only one time or even not able to stand on one leg. But if you exercise persistently from day to day, with time you will be able to do this exercise easily. Leg strength will increase with higher loads. If by exercising both legs in turn you will be able to bring number of repetitions up to hundred times, your legs will get tremendous strength. If you encounter an enemy who acquired high mastery, he will not be able to endure even one of your kicks.

Striking One Leg at the Other

Master Guo Cui is doing the exercise "Striking one leg at the other".

Kick with the instep of the back feet at the lower part of the shin of the front leg, behind, at the ankle level. Step forward in turn with both legs. Keep the torso vertical, do not sway. With time legs are filled with force. You will always win prize places in races.



Take the stance "at attention". Place hands on the waist (Hu Kou points up, the thumb is behind, the other four fingers are in front). Make a step forward with the left leg, put down the left feet to the ground, make a strong kick with the instep of the right foot at the back part of the left shin at the ankle level[6] (i.e. at the place where laces are tied on the lower part of the trouser-leg). Then, without putting down the right foot to the ground, make a step with the right leg forward. After putting the right foot on the ground, make a strong kick with the instep of the left foot at the back part of the right shin at the ankle level. In such a way, stepping with the right and left leg in succession, you kick with the instep of the back leg at the back part of the ankle joint of the front leg. It is necessary to exercise daily. With time your legs will stand firmly like piles dug into the ground. If you wish to strengthen your legs considerably you should not ignore this exercise.

Editor's notes:

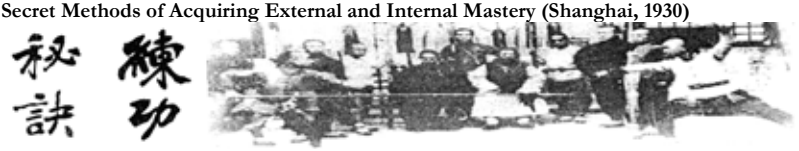
[6] That is actually means that the kick is done at the Achilles tendon.

Hard Gong Fu. Training Methods for Arms and Forearms

Striking with Forearms and Elbows

A part of an arm from a wrist to an elbow has a hard and solid bone, therefore it suits well for exercising the hard Gong Fu. As far as the wrist is concerned, it is a less solid part of the arm, especially of its inner part. It is comparatively easy to train the outer part of a wrist and much more difficult the inner one, but certainly it is necessary to train the inner part of a wrist, one can not do without it. One must train oneself consistently and persistently and in some time the strength of the inner side of a wrist will not be inferior to that one of the outer side.

The training method is as follows. Take a stand beside a pole that supports the house roof. Strike at the pole with both forearms in succession, with both outer and inner parts. Raise the right forearm to the right and up and strike at the pole with the inner part of the forearm, then move the right arm to the left side and strike at the pole with the outer side of the forearm. Then do the same with the left arm. Move from the elbow to the wrist and back in such a way to harden the forearm on the whole length. You should not strike hard at first, you may simply push the pole. Increase number and strength of blows



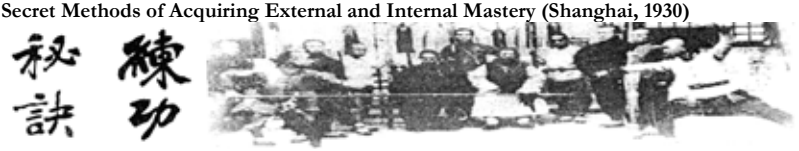
gradually. With time your arms become strong and the pole start shaking under your blows. Proceed to trainings with trees after it. Choose a tree with smooth rind that is not too thick at first and go on training persistently. With time the tree will start trembling from your blows and start withering. Then, proceed to a thicker tree. Your forearms will ultimately become as hard as stone or metal. If you strike at an ordinary (untrained) man, you will inevitably cause bone fracture and a rupture of tendons in him. If you strike at a tree, it will tremble. Only keep in mind that you should not hasten to get results in Gong Fu training; to exercise persistently and not from time to time, this is the most important; in that case mastery will be excellent.

Training methods for elbows on the whole is identical to training methods for forearms. Blows at a pole or a tree must also be made. One must only keep in mind that the region of an elbow consists of three parts. They are the lower part of the elbow (on the forearm), the upper part of the elbow (on the shoulder) and the tip of the elbow. Three parts of the elbow are used to deliver different kinds of blows but the training methods (hardening) for them are the same. The tip of the elbow is used for powerful blows with great piercing force and the lower and upper parts of the elbow are used to deliver powerful "splitting" blows. Many think that is enough to train only one (usually the right) elbow. However, it is better to train both elbows, as arms and elbows are most often used in a real hand-to-hand combat. In order to overwhelm an experienced enemy, one must certainly have two trained arms and elbows. Results of persistent training will always be needed and here everything unexceptionally depends on will of iron and tenacious commitment of a trainee.

Striking at Sand Bags

Training in blows at a sand bag not only increases the strength of arms but also improves mobility and flexibility of torso and legs. It might be said that it is one of the best methods to perfect one's skills in the hard Gong Fu. During the first stage, hang a bag filled with sand and small pebbles on a beam indoors or on a tree. The weight of the bag and proportion of sand and pebble must be selected individually according to your physical development. The bag must hang approximately at the breast level of the trainee. Each day, in the morning and evening, one must strike different kinds of blows at the bag with both arms in any sequence you like: with palms, fists, elbows, forearms. The blows must not be too strong at first in order to avoid body damage. Blow strength must be increased with arm strengthening. With time the bag will start swinging under your blows. As soon as the bag makes a swing to your side, it is necessary to make an immediate punch or strike with another part of your arm, not letting the bag to approach you. Blows must be hailed one after another, from the left and right, like rain drops, without interruption. With time arms will become strong and then some sand or pebbles may be added in the bag. Train yourself in such a way again, trying to attain continuous, strong and well-aimed blows. Increase gradually the weight of the bag and its hardness (the proportion of sand and pebbles in the bag) with the growth of your strength and mastery.

With time you will feel that you are able to do the exercise easily, that means that one bag already is not enough. In that



case you hang beside one more sand bag. Usually the distance between the bags is about 7–8 CHIs[7], but it may differ, depending on the length of ropes for bags and the dimension of your training site. Training methods are similar: take a stand between the two bags and strike at them in succession, keeping both bags at some distance and not letting them to approach you. Here you must use your fists, palms, elbows, and forearms, depending on the distance to the bag, its speed and the position in regard to you. When you learn to deal with two bags freely, you may hang the third bag at an equal distance from two others (that means the bags are located in a triangle pattern). Take a stand in the middle of the triangle formed by the bags and train yourself as above described. The only difference is like that: in the previous case (two bags) you struck on each bag in turn, now no sequence is observed, a blow is made at the bag which is the nearest to you at the present moment. If you haven't got enough time to beat off a bag with fist or arm, resort to kicking. You must act swiftly and adroitly - the bags must not get in touch with your torso or head.

Having acquired the exercise with three bags, add the fourth one. Now the bags must hang on sides of a square and you stand in its center so the bags will be in front, back, on the right and left. The training methods remain to be the same. If you acquire this kind of Gong Fu well, you, even attacked by several enemies at the same time and from different directions, can

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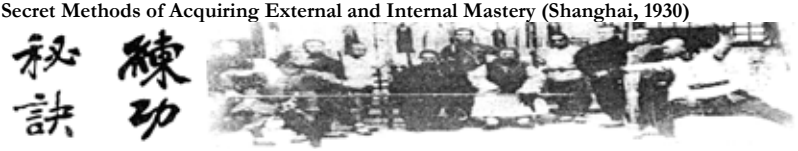
Editor's notes:

[7] CHI, a Chinese measure of length approximately equal to 1/3 m (33 cm), or 1.094 ft. The distance between bags is about 2.3 m (7.66 ft) to 2.6 m (8.75 ft).

successfully defend yourself and will not give them a chance to approach you. This kind of Gong Fu is usually acquired for practical use.



Pulling a Hanging Sand Bag

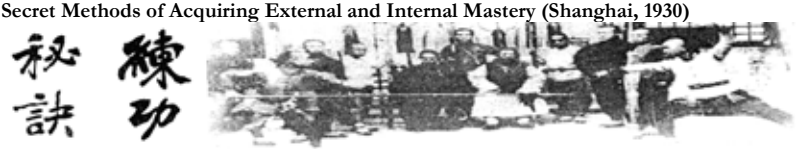
Training methods for "Pulling a hanging sand bag" is as follows. One should fill a bag made of canvas with some sand and small stones (pebbles or gravel). Bag weight depends on your physical capabilities when you start training. Hang up the bag by a cord on an indoor beam, at the level of your breast approximately. Arrange a pulley on the beam. Take the second cord and lay it over the pulley. Tie one of the ends to the neck of the hanging bag, tie a small cloth ball to the second end of the cord for convenience of catching by hand. Take a stand beside the bag in the position Gong Bu ("Bow in front, arrow behind"). Place one of the hands on your waist, move the second one forward and seize the cloth ball at the end of the cord. Pull the cord down and toward you, causing the bag to start rising up. If the left leg is in front, pull the bag with your right hand; if the right leg is in front, pull with your left hand. Draw the arm toward you, then return it to the initial position slowly. The bag will return to the initial lower position. Then pull toward you again and so on, until you exhaust. Change the stance after that and pull the bag with the other hand.

It is necessary to train oneself in similar way twice a day, in the morning and evening. With growth of arms strength, bag weight and number of exercise repetitions should be gradually increased. Alongside with the above-mentioned position Gong Bu, you can also exercise in the position Ma Bu ("Rider's stance"). In that case you take a stand with your side facing the bag and pull the bag with the cord. The stance must be maintained stable and firm and the position of legs and torso unchanged. When you attain mastery in that exercise, you will

be able to pull even a big and heavy man and he will tumble down like a rotten tree.

Master Liang Zu Rung is doing the exercise "Pulling a hanging sand bag".

There is an iron hook above, over which a cord tied to the bag is laid. A small bamboo handle is tied to the other end of the cord. During a training session one must hold the handle and pull the cord. In that way arms strength increases. The photo shows a training method somewhat different from that one described in the text but the essence of the matter is the same.



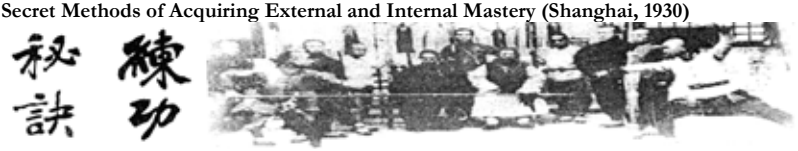
Bandying Sand Bags

This exercise requires bags different from that ones for the exercise "Striking at sand bags", a training method is also different. First, here the size and weight of bags is smaller. Second, this exercise is not individual but a group one: the group can be of 2-3 men up to 4-5 men. At the initial stage bag weight usually is about 10 JINs (5 kg or 11 lb) but it may be more or less, depending on the physical condition of a trainee. If even number of men participates, they form two subgroups and line up opposite each other. The distance between the subgroups is selected depending on the training level of participants. Initially the first group throws bags, the second one catches them, then vice versa, the second throws, the first one catches and so on. In such a way they bandy bags, evenly training the left and right arms. That work can be complicated with higher growth of training level: bags are thrown in any sequence, at different heights and at different angles. Here some dexterity and skill are required: one must move forward and backward to catch a flying bag. One can also throw a bag to any member of the opposite group; that introduces the element of unexpectedness, develops peripheral vision and the ability of visual control over the situation around. The weight of bags must be gradually increased, arms strength will grow respectively. In the process of such training mobility and dexterity increase, coordination (mutual work) of arms, legs, torso, and eyes improve, strength and endurance increase. If you simultaneously improve the pugilistic skills (fighting techniques) you will be able to attain a rather high level of mastery.

Exercising with a Stone Padlock

Exercising with a stone padlock is special exercises to develop arm strength, strengthening elbows, shoulders and wrists. The stone padlock is a stone gymnastic tool in the shape a padlock where an upper "shackle" serves as a handle. There is a great deal of methods for training with the stone padlock. Initially one should do so: set one arm against your side, firmly squeeze the "shackle" of the padlock with the other arm and raise it above your head. Raise the padlock at first with the method of "pushing", that is in one movement from the floor to the position above the head with the straight arm. Then, when muscles become strong, do it in two steps: at first raise the padlock to your shoulder with the arm bent and the elbow pressed to your side. Then, push the padlock up above your head. Initially you may help yourself with legs and torso movements, with time when arms become stronger you must raise the padlock, using only arms force without straining legs and torso muscles. Later, it is necessary to proceed from the "pushing" to the method of "press", i.e. to raise the padlock slowly and lower it slowly.

After acquiring the previous exercise, proceed to more complicated ones. For instance, stretch the arm with the padlock forward or to a side in the horizontal plane and return it to the breast. Or stretch the arm and stop, gradually increasing the time of staying in that position. Further, it is necessary to throw the padlock up, at that one arm throws, the other arm catches and vice versa. More complex variant of that exercise is juggling with the padlock. At that the padlock can make one, two or even more turns, depending on the height to which it is



thrown. It is possible to develop the arms strength equal to 1000 JINs in such a way[8].

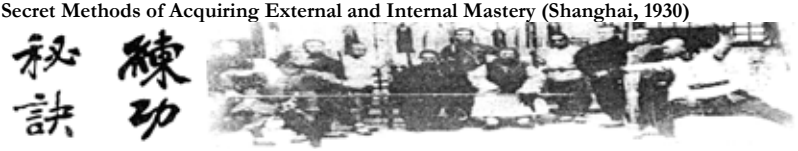
Editor's notes:

[8]JIN, a Chinese measure of weight equal to 0.5 kg (1.102 lb) approximately.

Exercising with a Stone Yoke

Methods for exercising with a stone yoke (barbell) are almost the same as methods for a stone padlock. Only exercises with a stone padlock are done with each arm in turn and a stone yoke (barbell) is usually held with both arms. The usual weight of a stone yoke is two, three or even four times bigger than that one of a stone padlock. Usually the weight of a stone yoke is within 100-160 JINs (50-80 kg or 110-176 lb), but the final choice of the weight depends on your physical conditions.

The stone yoke consists of two stone disks with holes in the center where a strong bamboo pole is inserted. The training method is as follows: take a stand in front of the barbell, opposite the middle part of the pole (the bar); part your feet to the left and right to a distance of one step. Lean over and grasp the pole (the bar) with both hands (palms are turned toward you, thumbs are turned to face each other). The distance between your hands must be about 1-2 CHIs (33-66 cm or 1.094-2.188 ft). Raise up the barbell to the breast with a jerk, at the same time straighten legs and take the vertical position. Make a pause. At that moment elbows of both arms are pressed to your sides with palms facing up, the insides of wrists point forward. Tilt the torso a little back and strain stomach muscles, maintain the stable position. Straighten arms and push the barbell up above your head and then return to the initial position to your shoulders. If you feel that you have enough strength, push the barbell once more, if not, put them down to the floor. This exercise must be done each day. Try to raise and put down the beam at least several times. With time strength of arms will increase and you will be able to raise the barbell with one arm.

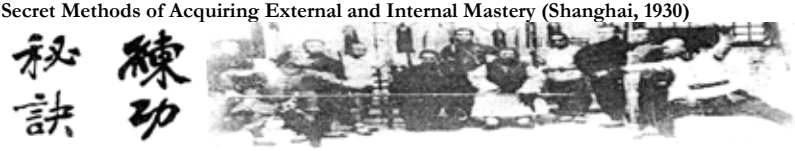


Master Wan Hou An is exercising with a stone yoke, holding it on his head.
"You shift legs to follow the rotation of the torso.
The stone yoke rotates to follow head turns.
The yoke rotates on the head – it is incomparable and unsurpassed mastery." /Jin Yi Ming/

Exercising with barbell demands good coordination of all parts of the body; while exercising the body must be mobile and the legs quick. It is necessary to control the position of your body's center of gravity and the position of the barbell all the time, otherwise in case of the smallest negligence a danger of damaging your body arises. It is better for a physically strong

man to exercise with barbell and for a less strong one with a stone padlock or a stone for five fingers (see below), it is easy and useful.

Master Yang Dian Bang is exercising with a stone yoke, supporting it with one bent arm located in the horizontal plane on the shoulder level. The weight of the barbells is about 150 JINs (75 kg or 165 lb). Master Yang says that he does not need to apply great efforts to do this exercise. Today he had to maintain this position longer time to take a photo; however, judging by that how easy he stood, he almost was not conscious that the stone yoke was heavy, he felt easy and free.

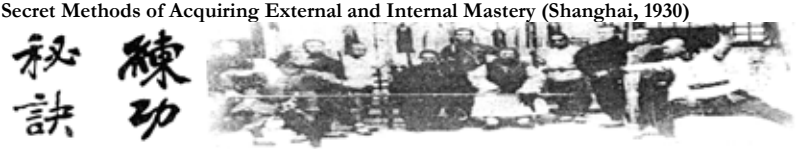


Master Wu Xi Liang during a training session. The barbell are held on elbows.

It is easy to raise barbell up but it is not so simple to lower it, therefore we recommend choosing sufficiently light barbell at first. One must lower the barbell, grasping them with hands by its bar, at first with one hand, then with the other. One may catch the bar of the barbell with both hands at the same time, but it is more difficult variant. One must not thoughtlessly try it without understanding the essence of the matter.

Master Wu Xi Liang during a training session. The stone yoke is raised with one hand.

If you make your barbell swing with the force of the wrist, it is called "Lotus leaves sway in the wind" (FENG PIAO HE YE). If you toss up your barbell with your left arm and catch it up with your right arm, this method is called "Deity passes the bridge" (XIAN REN GUO JIAO). It is difficult to capture those movements; therefore we decided to make only a description.



Exercising with a Stone Grasped with Five Fingers

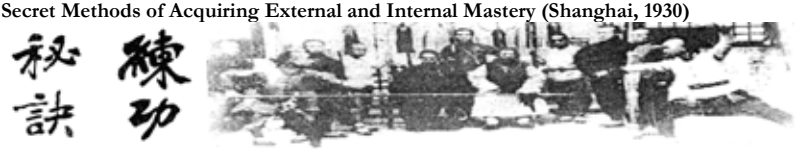
The essence of the method is as follows: take a stone weighing about 10 JINs (5 kg or 11 lb) or more or less, depending on your physical capabilities. Ask a stone-cutter to do so that the stone will have the shape of a disc with smooth and flat upper and lower sides. It is necessary to chisel five hollows 7-8 FENs[9] (2.31-2.64 cm or 0.92-1.05 in) deep in the upper sides of the stone. Relative position of the hollows is so that it would be convenient to grasp with five fingers slightly spread. Part your feet to the left and right at the distance of one step, bend legs in knees, take Ma Bu stance. Place one of the hand on the waist and grasp a stone with five fingers of the other hand. Concentrate force in fingertips, raise up the stone to the breast level. Turn the hand with back down and fingers up, the lower surface of the stone will point up and the surface with holes for fingers down respectively. The arm remains slightly bent in elbow. Let the stone down to the groin level, turn it with the side with holes up and raise it again to the breast level. Exercise both arms in turn several times. It is necessary to exercise each day in the morning and evening. While exercising, the number of lifting and lowering movements must be counted; increase that number gradually. This method is significantly easier as compared with exercising with a stone yoke.

Editor's notes:

[9] FEN, a unit of length equal to 0.33 cm or 0.1312 in.

Master Jin Yi Ming is exercising with a stone grasped with five fingers.

Five hollows for five fingers have been chiseled in the stone. Raise the stone up, firmly holding it in fingers. Turn the stone upside down, so its lower side will be in the horizontal plane. Return the stone to the initial position and repeat the movement after a short pause. With time the wrist will acquire required flexibility and force.



Master Jin Yi Ming is exercising with a stone grasped with five fingers.

He makes his wrist flexible by practicing his arm. It is necessary to turn the stone over many times in succession. After training for a long time the stone will seem light like a head of cabbage.

Hard GONG FU. Training Methods for Palms and Fingers

Hardening of the Palms with a Sand Bag

Training method for palms with a sand bag is as follows. Take a bag made of canvas and fill it with sand. The weight of the bag and its size is decided upon by a trainee himself. Usually the length of the bag is about 1.5 CHIs (0.5 m, or 1.64 ft), the width is about 8 CUNs[10] (26.7 cm, or 10.5 in), the diameter of a bag filled with sand is a little more than 4 CUNs (13.3 cm, or 5.25 in) respectively. Put the sand bag on a bench or a stone footstep in the yard. Each day, early in the morning and before going to bed, you strike at the bag. The exercise is divided into three parts. The first part: delivering chopping blows with the edge of the palm, that is, with the place from the wrist to the little finger. The second part: striking with the back of the hand. The

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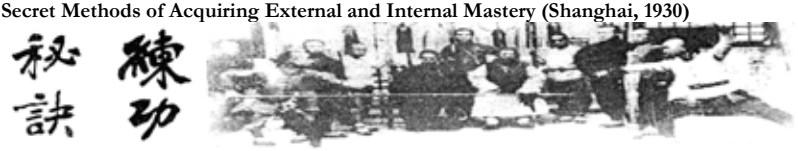
Editor's notes:

[10] CUN, a Chinese unit of length, equal to about 3.33 cm, or 1.312 inches.



third part: striking with a palm (with the whole surface). You strike in the above-mentioned sequence, changing hands. One should not apply excessive efforts initially; training intensity must be increased gradually. After 100 days of uninterrupted training a sand bag may be replaced with a big stone.

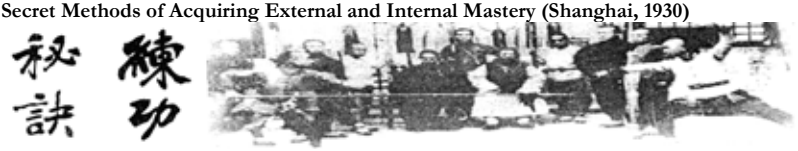
Hardening of the Palms with a Stone

Training methods for palms with a stone are the same like those ones for palms on a sand bag. It is necessary to practice hands in turn, increasing force and number of blows gradually. If you start training with a stone from the very beginning, you can feel rather strong sensation of pain. Therefore it is desirable to strengthen the palms with a sand bag at first. In principle, it is possible to start practicing the side surface of a palm (from the wrist to the little finger) and the palm itself with a stone; a good result can be reached in such a way even quicker (if one does not forget about caution). In that case, if you try to strike at a sand bag, it will seem to you too soft to withstand your blow. At the same time muscles of the back of the hands are not so strong as those ones of the metacarpus and the palm, that's why if you strike a little harder at a stone, immediate sensation of pain arises. Taking into account the above-said, probably it is better to start exercising with a sand bag and then proceed to a stone. After all, everything depends on your choice. The author of the book trained himself in his childhood with a stone and in this connection such a happening came to his mind. Once I

came to my friend who used a sand bag for exercising. I made an attempt to strike a few blows and felt that the bag was too soft and it could not withstand my blows. Just keep in mind that it must be daily training. If some day for some reasons a man misses training, he feels itch in the metacarpus and in palms. It means that training has become a strong habit. Irrespective of your training means – a bag or a stone, you can repel the enemy and be ready for any unexpected events if you train yourself hard every day during three years.

Hardening of the Fingers with a Sand Bag

Training methods for fingers, though diverse they are, come to blows at a stone or a brick in the end. One can practice one finger (forefinger) separately, two fingers (forefinger and middle finger), three fingers (forefinger, middle finger and fourth finger) as well as four or five fingers together. In finger practicing, they single out fingertips strengthening, strengthening joints between the second and third phalanx and strengthening sides of fingers. Fingertips and joints between the second and third phalanx are practiced to make "piercing" blows, including blows at acupuncture points. Sides of forefingers and middle fingers are practiced to do "knocking" blows. Skin and bones of fingers are not strong enough; therefore, they must be strengthened through prodding a sand bag with them. The method is as follows: take a sand bag and lay it on a bench. It is possible to exercise while standing or

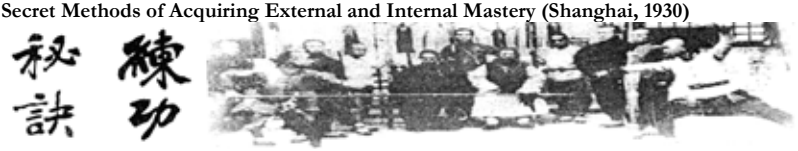


sitting. Hold the bag open with the aid of one hand, press the thumb of the other hand to the side of the palm, close the other four fingers and straighten them. Nails of fingers must be trimmed. Bend slightly and strain fingertips and prod them in sand. Do this exercise with two hands in turn. Two or three training sessions must be conducted every day, during a training session a certain number of prods must be done. Increase force and number of blows gradually. Fingers become strong. After three months sand may be gradually replaced with small stones (pebbles). When sand is fully replaced with pebbles, one may proceed to exercising with a brick or a stone. The most important thing: one must exercise daily. Here the level of mastery exclusively depends on persistence of a trainee. If you do exercising diligently, with time you will obtain a good result; that is indisputable truth.

Simplified Finger Training

While exercising fingers, special attention must be given to fingertips, as such main technical actions as squeezing, grasping, prodding are done just precisely with fingertips. The simplified finger strengthening is as follows: bend the thumb and little finger, straighten and closely link up your forefinger, middle finger and fourth finger. Nails must be closely trimmed. Bend three stretched fingers a little so that their tips will be at the same level. Strain three fingers and prod a table, chair, stool, wall etc. with them, always and everywhere when circumstances allow to do it. One can exercise everywhere: while walking, sitting or even lying; it is possible to prod your own leg or

shoulder. Other kinds of training need ground, time and place, equipment after all. In this case everything is much simpler: you can exercise without interrupting daily routine. If you daily exercise during three years, with the aid of three fingers you can resist any enemy.



Strengthening Fingers with Potion

There are some people who strengthen their fingers with potion. That method is called YING ZHAO SHOU – "The hand of eagle's claws". The potion includes the following ingredients: pounded legs of two birds, crumbled-up elephant hide (3 LIANs[11]), shell of the pangolin (3 LIANs), BANG XIA – roasted roots of Pinellia ternata (3 LIANs), Sichuan poisonous plant CHUAN WU TOU (3 LIANs), poisonous plant CAO WU TOU (3 LIANs). Mix all the above-mentioned components and soak them in ginger juice, then add into the potion six of the following components: DAN GUI (Chinese angelica), plant called WA SONG, PI XIAO (Glauber's salts), plant TOU GU CAO, ZI HUA DI DING (Viola patrini), table salt - 3 LIANs each.

Put everything into a pot, pour 5 JINs (2.5 kg, or 5.51 lb) of seasoned Chinese vinegar and 6 JINs (3 kg, or 6.61 lb) of river water. Every day, in the morning and evening, put the pot on slow fire and dip your hands into it. When the potion reaches hot state take your hands out of the pot and let them dry without wiping them. Bend and unbend fingers with force until they are able to bend and unbend free, without effort. That method is also called WU LONG ZHAO – "Black Dragon's claws". With time force will concentrate in fingertips and QI penetrate tendons and bones.

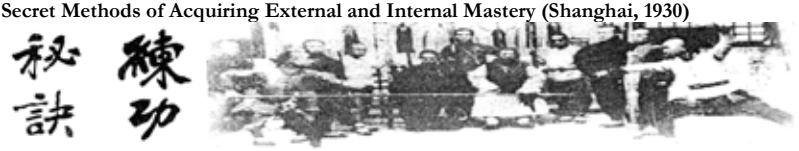
Editor's notes:

[11] LIAN, a Chinese measure of weight, equivalent of 50 g, or 1.764 oz.

Master Jin Yi Ming is practicing his fingers, using the method "Black dragon's claws".

Collect force in fingertips, bend and unbend fingers slowly with force. Repeat like that many times.

In everyday life the hands look like the ones of ordinary people, but when it is needed, the hands will become as hard as metal or stone. If you strike a straight blow with four straightened fingers linked together, you are able to pierce a side of a bull. And if you deliver a chopping blow with your palm, you will cut off the head of a bull. In days of old some wandering knight called

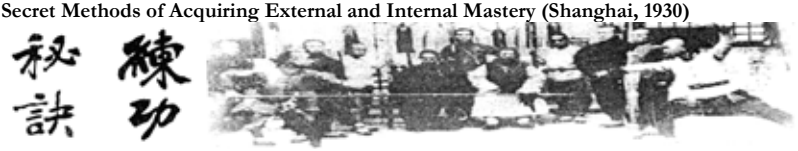


Wang Yi Zhua lived to the north of the river of Huanghe. He trained himself according to those methods and attained great success. If he caught a man, the man felt as if steel hooks had hooked up him. For that the knight was nicknamed "King of eagle's claw". Due to the fact that the effect of potion reaches marrow, the strength of fingers and the hands reaches unbelievable value. By this, the method differ from others and therefore are the most effective.

Master Jin Yi Ming is practicing his fingers, using the method "Black dragon's claws".

Palm of Tiger's Claw

Practicing palm of the tiger's claw consists in the following. Spread five fingers and set their tips against horizontal or vertical surface (table, wall etc.). Concentrate force in the wrist; fingers and the wrist must be strained. Bend five fingers and press them to edges of the palm, at the same time strike at a wall with the metacarpus. Then, straighten fingers and prod the wall with them again, at the same time breathe in. Strike at the wall with the metacarpus while breathing out. Continue according to the above-described method: prod fingers while breathing in and strike (with the metacarpus) while breathing out. While breathing in, concentrate force and relax, while breathing out direct stream of force into the palm. There also are special potions for that method, they can increase training efficiency. In that case dip your hands into the hot potion, take them out and let them dry without wiping. Then "prod" and "spank" as described above. With time all five fingers and wrist will become as strong as claws of a tiger. It is a very effective training method for fingers and wrists.



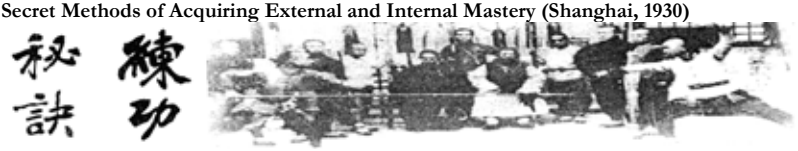
Finger, Golden Needle

When somebody speaks about practicing one finger he usually uses the term "Finger, golden needle". Meantime, the Shaolin School uses its own term – "Diamond finger". When two fingers are practiced, it is called "Fingers, golden scissors". Practicing three fingers is called "Pilfering fingers" or "Fingers, tripod". Four fingers are "Fingers, golden scoop". Monk Yi Guang was the most outstanding among those who acquired the method "Finger, golden needle". He was born in the province of Yunnan, in his childhood he often went to Zhejiang and Hangzhou together with his farther. After his farther died he got a job as a servant in the family of an official. When he grew up he ran away to the Shaolin monastery where he, blessed by His Reverence Jiu Ye Yuan, made a monk's vow. He was so physically weak that he could not exercise together with monks. So he did breathing exercises. Hardly half a year passed as he became much stronger. Yi Guang was of great enterprising spirit. After some time he was sent as the superior of the temple Jin Yun. He practiced one finger (forefinger) every morning and evening. With time Yi Guang attained unimaginable skills. If his finger pressed on a man's body even through several layers of boards, all the same the man felt pain. If he pressed stronger, a bruise appeared, if still stronger – the man felt acute and unbearable pain. One should devote his life to this wonderful art to obtain such a result; otherwise such a peak (of mastery) is unattainable.

Master Jin Yi Ming is showing the method "Finger like a golden needle".

Set two forefingers against a wall, put feet as far from the wall as possible. Your arms are perpendicular to the wall, the wrists are straight. Stay on tiptoe. The forefingers are strengthened in such a way.

Training method is as follows. Each day one must carry out six training sessions. Set tips of your forefingers against the wall, put your feet back, lean the torso forward and stand tiptoe. Forefinger, wrist and whole arm must be on one straight line



perpendicular to wall surface. Initially a torso tilt may be equal to 20-30 degrees and it is quite tangible load. Gradually, as fingers strengthen, feet must be put farther and farther from the wall and torso tilt increased. It is a very long process: one must train oneself during thirty years. After some time add the following exercise: lie down prone on the ground, set both forefingers and toes against the ground. Straighten arms and raise up the body above the ground. Only two forefingers and ten toes should support you. Bend and unbend arms with raising and lowering the torso. After training for a long time forefingers will become like steel bars. You can bend and unbend your arms several dozen times without feeling tiredness or pain. It means you have reached perfection in that kind of GONG FU.

Hard GONG FU. Training Methods for Pelvis and Shoulders

Exercise "Pushing with the Pelvis"

This exercise is to train the ability to make strong pushes with the side surface of the body between a leg and the waist. The bone in this place is hard and massive, it suits well for practicing the hard GONG FU. The method is as follows: take a stand sideways near wall, pole or tree at a distance of a few CUNs[12]. Make a push against the wall, pole or tree with the side of the pelvis. If you execute a push with the right side of the pelvis, bend the right arm and press it to the left side of the breast; if you train the left side, bend and press the left arm to the right side of the breast. Practice both sides of the pelvis in turn, changing arms position respectively. It is necessary to be in training two or three times each day, number and force of pushes must be gradually increased. At first, excessive efforts should not be made. With time pelvis bones will become stronger and the force of a push will be significantly greater. Finally, a thick brick wall can crush down with your push and

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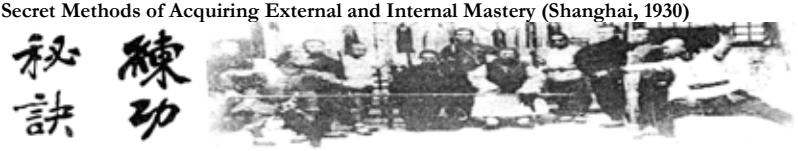
Editor's notes:

[12] One CUN is equal to 3.33 cm, or 1.312 in.



the attacking enemy can be pushed away to several ZHANGs[13]. However, it is necessary to master this method well to reach that.

Exercise "Pushing with Shoulder"

Practicing the shoulder is different from practicing the pelvis only in the place of force application but the methods are the same. One can also exercise indoors near wall, or outdoors near tree or pole. Do exercising several times a day. With time the force of a push will be significantly greater. While exercising, it is necessary to lean the head in order not to hit it by accident. If you push with your right shoulder, clench the right hand into fist and move it back a little and move the right shoulder forward. Lean the head to the left a little, look at the right shoulder, strike with the right shoulder at wall, pole or tree. It is advisable to practice both the right and left shoulders. It is not recommended to practice only one shoulder: the less untrained spots, the less weaker spots.

Editor's notes:

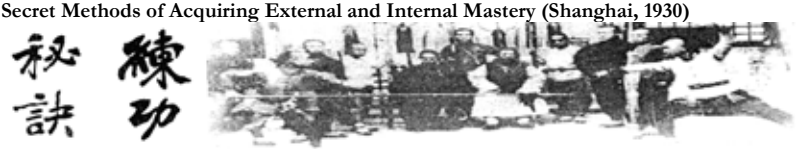
[13] ZHANG, a Chinese measure of length, equivalent of 3.33 m, or 3.645 yd approximately.

Hard GONG FU. Method of Successive Blows (PAI DA GONG)

Eight point instruction on the use of the method PAI DA GONG

1. Purpose and destination of exercising PAI DA GONG

In ancient times, alongside with training, different auxiliary actions were done, for instance, swallowing paper with magic exorcism. Certainly, it is a superstition. Mysticism aside, the essence of the method is as follows: strengthen the whole body in order to turn it from a weak into strong and healthy body, in order a sickly man to become strong and robust. As our ancestors said, train your own body so that it would be invulnerable to swords and spears. But now a lot of firearms are available, their killing capacity by far exceeds age-old broadswords, spears, swords, and halberds. It would seem to be senseless to exercise. However, such exercising additionally enables a man excellent health. If you persistently exercise during three years, your body can not yet safely withstand powerful blows of broadswords and spears, but in a hand-to-hand combat you are quite able to win even if your enemy uses



cold steel. Being in command of this kind of GONG FU, you will always be able to repel an attack and defend yourself, in that lies its original purpose.

2. Aids used in the practice of PAI DA GONG

At the initial training stage when muscles and bones are not strong enough, it is necessary to use a wooden brick (piece of wood), 1 CUN (3.33 cm, or 1.312 in) thick and 7 or 8 CUNs (23.3-26,6 cm, or 9.18-10.5 in) long. You must strike with it at four body extremities, breast, sides, stomach, back and head as described below. With time, when the body becomes stronger, one may use a clay brick or a heavier wooden pestle. Some time later, a smooth stone or an iron pestle may be used.

3. While practicing PA DA GONG, a yell (a breath-out), QI and internal effort (force) must be synchronized

When practicing with a brick for striking, all instructions must be strictly followed. It is very important. Otherwise you will do harm to your health, not to mention success. Blows struck improperly or too strong blows beyond the physical conditions of a trainee can cause body damages. A timely breath-out (yell), QI and inner effort need special care. Coordination of three of those components is the key to success. When you strike at some part of the body you must loudly count (scream out)

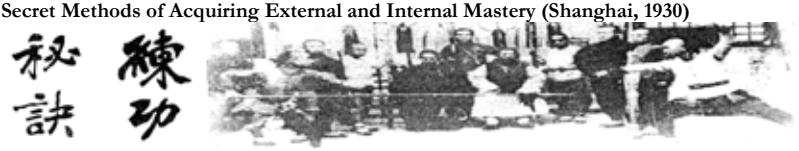
number of blows: "one" (**yi**) – "two" (**er**), "three" (**san**). It is necessary to concentrate attention on the trained part of the body and see to that a yell and internal effort arises simultaneously at the moment when the brick touches the trained part of the body. Never tolerate non-synchronized actions. Internal effort (muscles strain) must correspond to external force and arise exactly at the striking moment. Concentration of attention at the spot under blows and muscle relaxation of the trained region at the time between blows cause the inflow of QI and blood there. So strengthening of body parts is attained and only in such a way some progress in training can be made.

4. Time of training

Usually exercising is done twice a day: in the morning and in the evening. The most suitable time is sunrise and sunset. Some do so: they rise up at 4 or 5 o'clock in the morning and exercise one time a day. That may be done so. It is a trainee who decides.

5. Warming up exercises before exercising PAI DA GONG

Before exercising, warming up exercises for body extremities must be done. Otherwise body damages are possible during a training session, which contradicts to training purposes. At first it is necessary to shake arms and legs, then do any exercises or



run. It not only increases the flexibility and mobility of extremities but relaxes muscles, activates breathing, improves blood circulation as well. One must always keep it in mind.

6. Procedure of practicing body parts and number of blows

A. Both arms (comprising the upper and lower parts and elbow).

B. Both legs (comprising the front part of the shin and the surface of the hip).

C. Breast (comprising the left and right side).

D. Sides (comprising the left and ride sides).

E. Back.

F. Stomach.

G. Parietal bone (top of the head).

To strike with a brick on body parts in the sequence mentioned here. To strike on every body parts strictly **three blows,** no more no less. Striking force is moderate – not too weak and not too strong (detailed description of training methods and specific recommendations will be given below).

7. It is necessary to concentrate your attention on a trained region and see with due attention to the exactness of movements

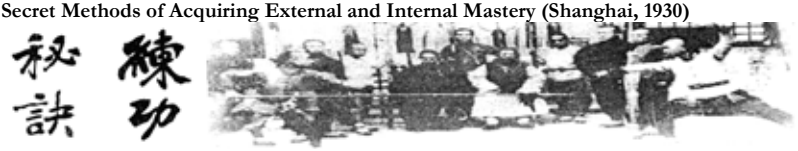
Absolute exactness is required during a training session, one must not commit the slightest negligence. In order to attain exactness in movements, it is necessary to look attentively at a struck body part and it also is necessary to see to the proper position of an arm that holds a brick. Your attention must be concentrated on the exercise without diverting it even for a second. Negligence can do harm and that contradicts to training aims.

8. During the whole practice of PAI DA GONG it is not allowable:

a. To have sex. It is the most important requirement, it allows keeping oneself clean and preserving the functional resources of the body. Otherwise it is even not worth starting to exercise in that kind of GONG FU.

b. To break the principle of continuity of the training process. Training continuity and regularity are important for any kind of GONG FU, but especially for that one. It is very important.

c. To deliver blows with different force – now stronger, now weaker. When you deliver blows at different parts of the body the force of blows must differ depending on the condition



of muscles and bones of the trained region. A trainee himself adjusts the force of blows depending on his physical conditions. However, blows at the same place must not be struck with different force at different time. The force of blows must be constant, it is to be increased very gradually. Haphazard actions will be of no use.

d. To consume alcoholic drinks to excess. It is more difficult to control one's conduct after drinking alcohol and sexual excess often happens at that. That is absolutely unacceptable for this kind of GONG FU.

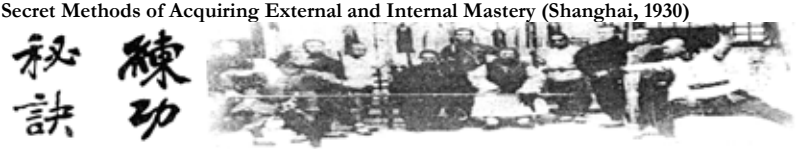
Description of the Technique of Consecutive Blows at Different Body Parts

1. Arms

Lower part of the arms – forearms (from the elbow to the wrist). A spot to be struck is the inner part of a forearm.

TRAINING METHOD:

Come close to a table and take a stand at a distance of one step from its edge. Training starts from your left arm. Take a step with your left leg toward the table so that the left foot be on an imaginary line connecting two adjacent table legs. Bend the left knee, straighten the right leg, the distance between the feet should be one big step. So you have taken the left stance GONG BU. Clench the left hand into fist, lay the left forearm on the table, parallel to its edge. The inner part of the forearm and the center of the fist (on the palm side) face up, the back of the fist and the outer part of the forearm from the wrist to the elbow are pressed to the table surface. It is the initial training position. Blows will be struck on the inner side of the forearm, from the wrist to the elbow.



Take a brick by its side (longer part) with your right hand, the thumb being on the inner side, four other fingers – from the outer side. HU KOU (a part of the palm between the thumb and the forefinger) must be closely pressed to the side of the brick. Raise the right hand high above the head and strike at the inner part of the left forearm with the brick side. Then, raise the brick above your head once more and strike again. Do so three times – three blows totally. One must give a yell at the striking moment, strain the forearm and concentrate QI.

Master Guo Cui Ya is strengthening the left forearm according to PAI DA GONG.

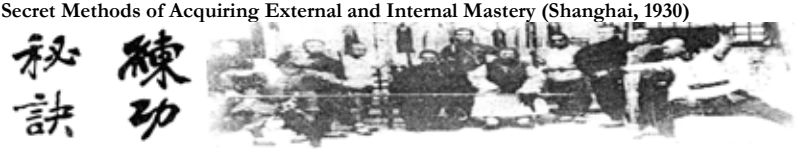
Then, do the exercise for the right arm. In that case the right foot is near a table leg, the right leg is bent, the left leg is straight and drawn back (the right stance of GONG BU). Put the right arm on the table. The outer part of the right forearm, from the wrist to the elbow, is pressed to the table surface; the inner part of forearm faces up. Take a brick by its middle part with the left hand, raise it above the head and strike with the side of the brick at the inner side of the right forearm. All requirements are the same: three blows, yelling a blow number, straining the forearm at the striking moment.

Upper part of the arm – from the shoulder to the elbow.
A spot to be struck is the inner part of an arm, on the bicep side.

TRAINING METHOD:

After practicing forearms, proceed to strengthening upper parts of arms. The exercise, like that one in the previous case, is done at first for the left arm, then for the right one, the position GONG BU is also used. Below we shall describe the method PAI DA for the left arm (it is done in the same way for the right arm).

Take a stand near a table edge, take the left GONG BU. Keep the left forearm in the vertical position, clench the left hand into fist and turn it with the palm toward your face. Place the upper part of the left hand (from the elbow to the armpit) on the



table, with the bicep up. Lean the torso slightly back. Seize a brick by the middle of its side (exactly in the same manner like in the previous case) with the right hand firmly. Raise the brick above the head and strike with its side at your bicep. Strike three consecutive blows like it was done in the previous case. Then, lower the hand holding the brick. Now and later all requirements in respect to the timing of a yell, QI and inner effort are the same.

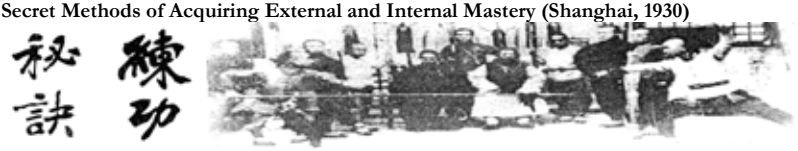
Elbow – the region between the forearm and the upper part of the arm. A spot to be struck is muscles of the arm in the region of bending (above and below the elbow).

TRAINING METHOD:

Take the position GONG BU like that one in two previous cases, where the left leg is "bow" (drawn forward and bent) and the right leg is "arrow" (drawn back and straight). Press the left fist to your chest, put the left arm that is bent on the table so that fist, elbow and shoulder be in one horizontal plane. In that position the left fist with the side of the thumb is pressed to the left part of the chest, the palm is turned down, the back of the fist faces up, the whole arm with its inner side is pressed to the surface of the table.

Master Guo Cui Ya is practicing the left elbow according to the methods PAI DA GONG.

Muscles in the region of the crook of the arm (above and below the elbow) are the striking spot. Take a brick with your right hand like you did in previous cases. Strike with the side of the brick at muscles in the elbow region. As far as other points are concerned, training methods completely coincide with training methods of other parts of the arm as described above. Exercise according to those instructions. Then, take a step back with your left leg, take the stance "stand at attention", then take a



step forward with your right leg (toward the table). The right leg is bent ("bow"), the left one is straight ("arrow"). Bend the right arm and put it on the table. Practice according to the above outline: take a brick with your left hand and strike blows at the region of the right arm above and below the elbow.

2. Legs

The front part of the shin. A spot to be struck is the front side of the shin, from the ankle to the knee.

TRAINING METHOD:

After finishing the previous exercise, draw the right leg back and put it beside the left leg. Then, move the left foot to the left side at a distance of one step. Bend the left knee, straighten the right leg, turn the torso to the left an take the left stance GONG BU. Toes of both feet point forward and a little to the right, the face and the breast are directed forward (to the left in respect to the initial position).

Note: Earlier, while practicing your arms, you made a forward step toward the table; now, while practicing legs, you make a

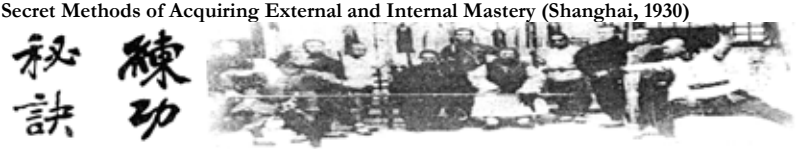
step to the left (to practice the left leg), then a step to the right (to practice the right leg); so you stand sidewise to the table.

Hold the brick by two of its butts (on the side of short edges) with both hands: your thumbs are from above, the other fingers are from below. HU KOU (a part of palms between thumbs and the forefingers) must be closely pressed to butt ends of the brick. Raise the brick above your head, lower it and strike with it on the front part of the left shin. Then, raise the brick again and strike again. Do so three consecutive times. Similar to all other cases, yell out a blow number, strain muscles of the shin, concentrate your attention and direct QI to the region which is practiced.

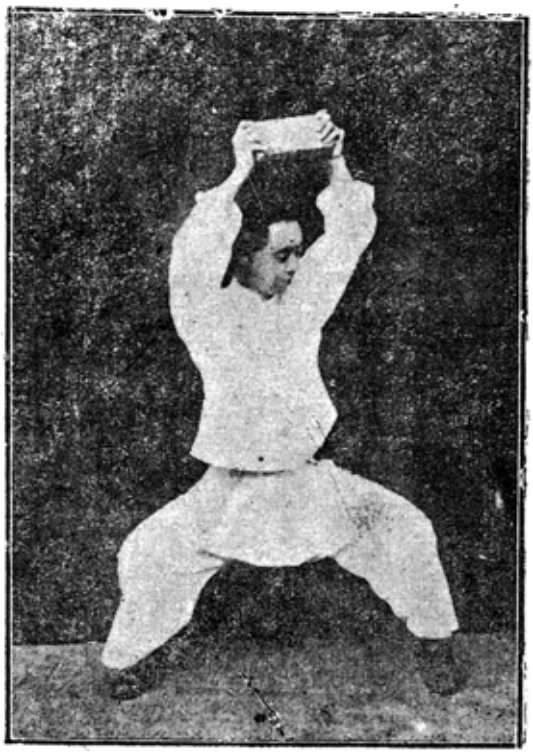
The front part of the hip.
A spot to be struck is the front side of the hip, from the hip joint to the knee.

TRAINING METHOD:

Hip practicing is done after practicing the front side of the shin of the same leg. From the position of the previous exercise, the left GONG BU, turn your toes to the right and bend your knees. At that time the chest and the face also turn to the right. Thus, from the position of GONG BU you come to the position MA BU. You face the table again. Take a brick with both hands by two of its butts like you did in the previous exercise, raise it above your head and strike with the lower



surface of the brick at the left hip. Strike three consecutive blows.



Master Guo Cui Ya is exercising the front part of his hip according to the method PAI DA GONG.

Note: Above consecutive practicing of the left leg is described, first the front part of the shin, then the front part of the hip. After it (from the position MABU), turn your toes to the right and take the right stance of GONG BU (with the left side toward the table). Practicing of the right leg is done in the same sequence. At first, strike three blows at the front part of the

shin, then make a turn (to face the table) to the left and take the stance MA BU. After that, strike three blows at the right hip. All general requirements are the same. With this, leg practicing is over.

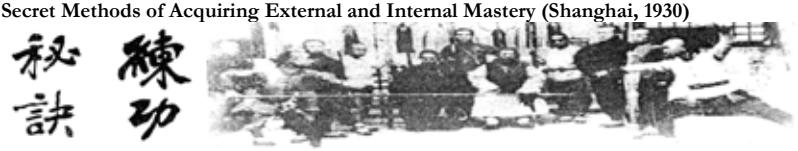
3. Chest

Left and right parts of the chest. Struck spot is chest muscles in the region of nipples.

TRAINING METHOD:

You finished the previous exercise (leg training) in the position MA BU. Straighten both legs and stand erect, at that time feet remain in their places; the distance between them is one step as before. Training posture: straight knees, toes pointed forward, straight torso. Take a brick by two of its butts with both hands, stretch your arms forward in front of the chest. Bending both arms and drawing elbows back and to sides, strike three times with the face surface of the brick on the left side of the chest, than three times on the right side. Slightly throw out your chest.

Note: First you exercise the left side of the chest, then the right one, strike three blows on each side. When you strike on the left part, move slightly forward the left side of the chest and draw the right side a little back. When you strike on the right side of



the chest, move slightly forward the right side and on the contrary draw the left side of the chest a little back. Strike on each side of the chest neither more nor less than three blows.

Master Guo Cui Ya is exercising his chest according to the method PAI DA GONG.

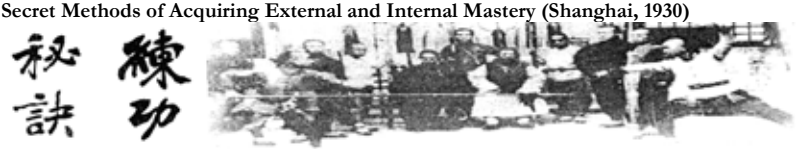
4. Both Body Sides

Left and right body side. Struck spot is lower ribs a little above the waist level.

TRAINING METHOD:

The position of legs and the body is similar to that one in the previous exercise. Start from the left side. Clench the left hand into fist and raise it above your head. Tilt the torso a little to the right. Take a brick by its butt end with the right hand (it is necessary to choose a sufficiently long brick). The thumb is on the inner side of the brick and the other four fingers are on the outer side. Press the palm close to the butt of the brick. Draw the right hand holding the brick to the right at the level of the waist, then strike with the brick with all the might on the left side (the brick moves in the horizontal plane). Stick out the left side a little toward the blow at that moment and tilt the torso a little to the right. After the blow the right hand holding the brick returns to the initial position for the second blow. It is necessary to strike altogether three blows.

Then, strike in the similar way on the right side. For that purpose, raise the right fist above the head, take a brick with the left hand and strike blows on the right side from the left to the right in the horizontal plane with all the might. Stick out the right side a little to the right (toward the blow) at the striking



moment and tilt the torso a little to the left respectively. Like in case of the left body side, strike three blows on the right side.

5. Body Back

Struck spot is the upper part of the back (a little below shoulder-blades) on the body centerline.

TRAINING METHOD:

The initial position of legs and the torso is as in the previous exercise. Lean forward from that position so that the back lie in the horizontal plane and point upward. Raise your head, draw your shoulders back and cave in the back. Hold the brick by its butts with both hands, draw your arms to your back and straighten them. Raise the brick above the back and lower it with force on that part of the back that is exercised (on the centerline, a little below shoulder-blades).

At the striking moment thumbs will touch the back, other fingers will be on the top, palms are turned inside, facing each other.

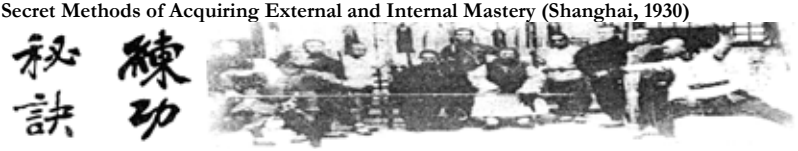
Straighten your arms after the blow and bring them to the initial position, then strike again. Strike altogether three times.

6. Stomach

Struck spot is a little low the navel on the centerline of the body.

TRAINING METHOD:

After the execution of the previous exercise leg position does not change. Straighten the torso and stand erect. Take a brick by its long sides with both hands (both thumbs is on the upper side of the brick and the other eight fingers are on the bottom side), press your palms to side edges closely. Hold the brick so that one of its butts be turned to the stomach and the other one forward (one of the planes of the brick is above, the other is below). Strike at the stomach a little bit below the navel with the butt of the brick three times. Concentrate QI in the lower part of the stomach and stick out the stomach toward the blow a little. Count the number of blows loudly. At that time as it was earlier a blow and a yell must be at the same time.



7. Upper Part of the Head

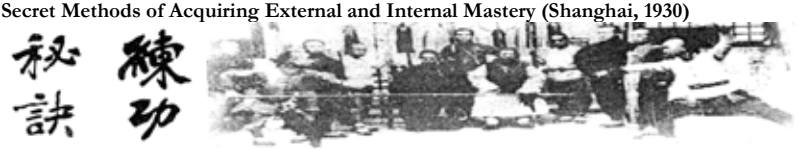
Struck spot is the upper part of the frontal bone between the hair line (on the front) and the head crown.

TRAINING METHOD:

After finishing the previous exercise, bring the left leg close to the right one and stand erect with heels in, toes out (feet in the shape of hieroglyph "BA" - "/\"). Take a brick by its butt ends with both hands, thumbs inside, the other fingers outside, press HU KOU (of the palm) close to the butt ends of the brick. Raise the brick above your head on stretched arms (one of the brick planes up, the other down), bend your arms and strike with the lower plane of the brick on the upper part of the head between the forehead and the crown. Raise the brick again and strike once more. Strike altogether three blows. Clench your teeth tightly, count blows loudly, concentrate your attention on the practiced region. With this training according to the method PAI DA GONG is over.

Training Method of External Hard GONG FU from the Book "Canon on Transformation of Muscles and Tendons" (YI JIN JING)

Lately training methods from treatise "Canon on Transformation of Muscles and Tendons" are being widely spread and advertised. Illustrated booklets about those method are sold in many provinces and districts to make it possible to exercise by pictures. Although the material does not contain many details, it is sufficiently clear and easy to understand. Those booklets are usually titled as "External GONG FU for Transformation of Muscles and Tendons", "Illustrated Training Method for External GONG FU" and so on. It is usually stressed that training exercises must be done in a quiet place, facing the wall, calmly and with concentration. One must not overstrain the body, as the exercises cause QI inflow to arms and excess muscle strain hinders free flow of QI. Therefore, in case of excess muscle strain arms are not filled with QI



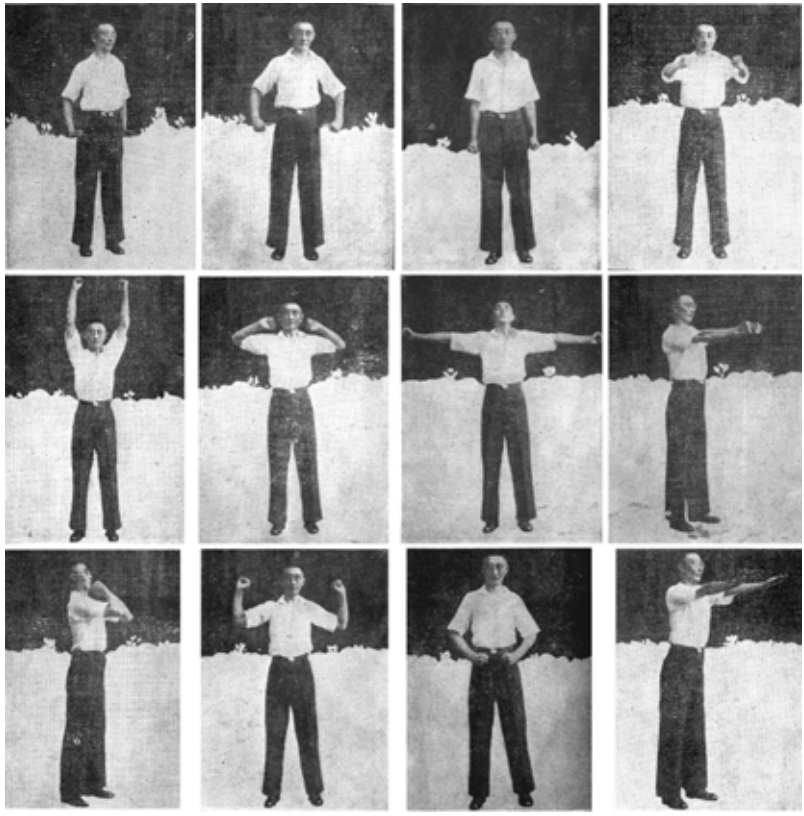
properly. Being in one of twelve positions, you must count to yourself up to 49, then, without stopping, proceed to the next position. Start acquiring the first position; then, having acquired it, add the second one and so on. After half a month or one month at most you will acquire all positions and then strength will gradually fill your whole body from feet to the head crown. This kind of training is intended to increase physical strength LI and fill the body with QI, as well as for strengthening the muscular system. However, to attain really profound results, one must seriously observe the ban for alcohol and sex, exercise 5-7 times daily (each day without interruption) and eat 4-5 times daily.

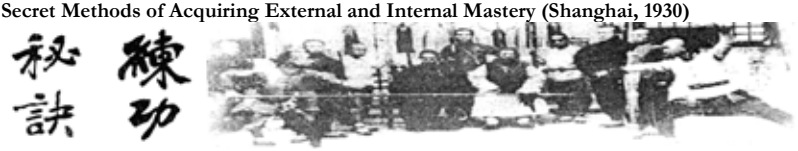
If a man exercises during 100 days, his physical strength increases by 1000 JINs[14]. It applies to young and strong people. The strength of a weaker man may increase, say, by 500 JINs. And if an old enfeebled man exercises in that manner only 2-3 times daily, he can improve his health and make his life longer. No illness will be passed to him. Really, it is beyond of understanding how effect of those training is so wonderful and miraculous.

Editor's notes:

[14] 1000 JINs are approximately equal to 500 kg, or 1100 lb (a figure of speech).

12 Positions of the Method YI JIN JING





Position one

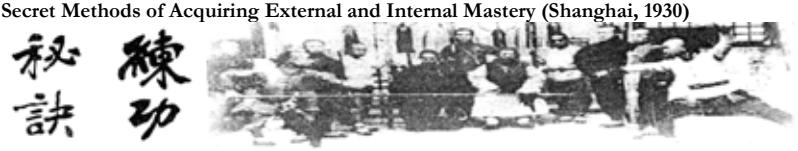
Face east, look forward, set feet aside to shoulder width, parallel each other. Arms are lowered along the body, elbows are a little bent, the backs of hands face up and palms down. Fingers are locked with each other and stretched out parallel to the ground, fingertips point forward and a little bit upward. Start counting to yourself from 1 to 49. With each count raise fingertips a little bit more up and lower a palm a little down[15]. During intervals between counts relax hands a little and bring them to the initial position. "Lower" and "raise" 49 times in such a manner.

Editor's notes:

[15] Here the physical movement is practically unnoticeable; it has rather a meaning of "internal effort".

練功秘訣

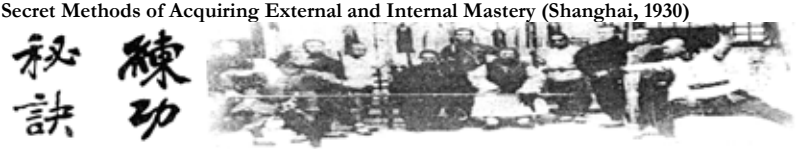
Position one



Position two

After finishing the first exercise, without changing position, clench all fingers except thumbs into fists. Turn the backs of fists forward, straighten thumbs inward, almost touching side surfaces of hips with them. Count from 1 to 49 in the same way, with every count clench fists stronger and try to raise the tips of thumbs still higher (fists remain at their place at that time). Clench fists and raise thumbs 49 times in such a manner.

Position two



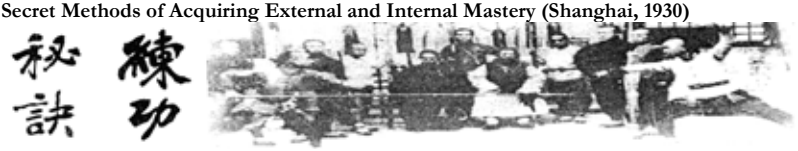
Position three

After finishing the second exercise, without changing the position, bend thumbs toward the centers of palms and clench the other fingers into fists (the thumb is pressed to the palm and grappled with four fingers from above). Straighten arms. Turn HU KOU[16] forward. With every count clench fists, during intervals between counts slightly relax. Count to 49 in such a manner.

Editor's notes:

[16] HU Kou, lit. "Tiger mouth", here and after a space between the thumb and forefinger.

Position three



Position four

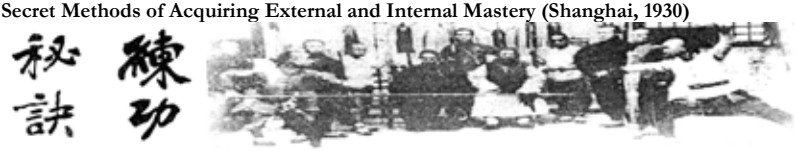
After finishing the third exercise, without changing the position of legs and the torso, raise arms forward in front of the breast to the horizontal position. Stretch fists[17] forward at the shoulder level. Bend elbows a little, turn HU KOU up, the distance between fists must be a little more than 1 CHI (33 cm, or 1.094 ft). Press fists with every count stronger. Count to 49.

Editor's notes:

[17] Here and further in the text nothing is said about a change in methods of fist clenching; probably, thumbs remain clenched in fists.

練功秘訣

Position four

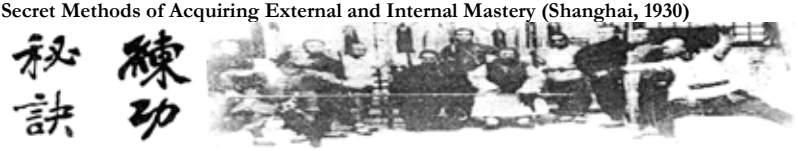


Position five

After finishing the fourth exercise, without changing the position of legs and the torso, stretch arms up, turn HU KOU back. Arms must not touch the head (they must be placed vertically). As before, fingers must be clenched into fists. Count to 49 as before, clenching fists stronger with each count.

練功秘訣

Position five



Position six

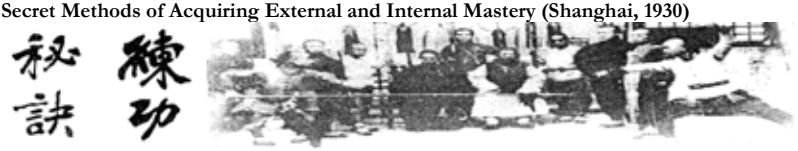
After finishing the previous exercise, without changing the position of legs and the torso, lower arms in front of you at the shoulder level, bend elbows and turn them to sides, turn down HU KOU of both fists with palms forward. Fists must be at the distance of 1 CHI (33 cm, or 1.094 ft) from each other. Clench fists with each count; at the same time, move elbows a little bit back[18] with force. Do so 49 times.

Editor's notes:

[18] Here as before, the physical movement can hardly be seen, it is rather "internal" effort.

練功秘訣

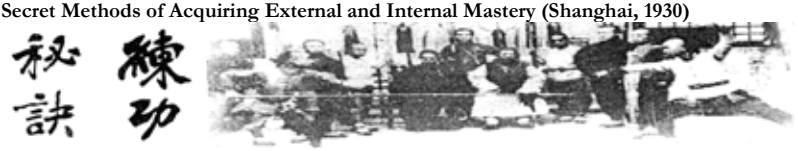
Position six



Position seven

After finishing the previous exercise, without changing the position of legs and the torso, stretch out arms to sides at the shoulder level, turn fist HU KOU up. Shift body weight to heels; toes slightly lose contact with the ground; clench fists with force and raise them a little bit up. Lower toes to the ground, unclench fists slightly. Do so 49 times, count from 1 to 49.

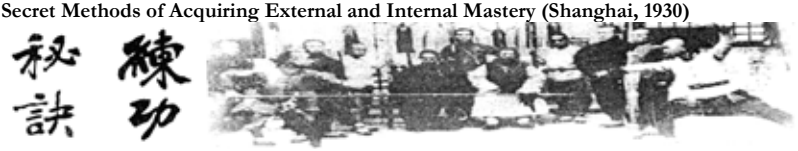
Position seven



Position eight

After finishing the previous exercise, without changing the position of legs and the torso, stretch out arms forward at the shoulder level. Everything is like in the fourth position, merely arms are completely straightened in elbows and the distance between fists is 5-6 CUNs (16,7-20,0 cm, or 6,6-7,9 in). Clench fists with every count. Count to 49.

Position eight

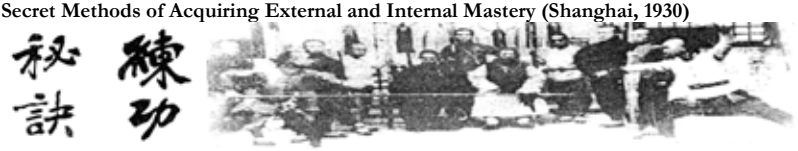


Position nine

After finishing the previous exercise, bend elbows, draw fists to your nose with palms turned inside. The distance from the nose to the backs of fists must be 2-3 CUNs (6.6-9.9 cm, or 2.6-3.9 in). Count from 1 to 49, clenching fists with each count.

練功秘訣

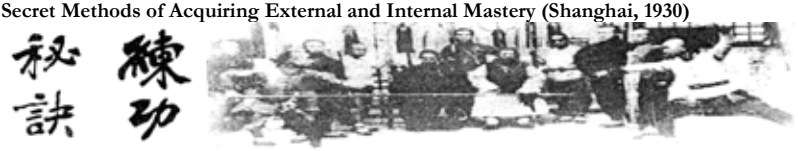
Position nine



Position ten

After finishing the previous exercise stretch out arms to sides at the shoulder level, bend elbows and place forearms vertically, point HU KOU to ears. Arms and the head form the hieroglyph "SHAN": 山. Clench fists with each count, raising them a little up and moving elbows forward hardly noticeably. Do it 49 times.

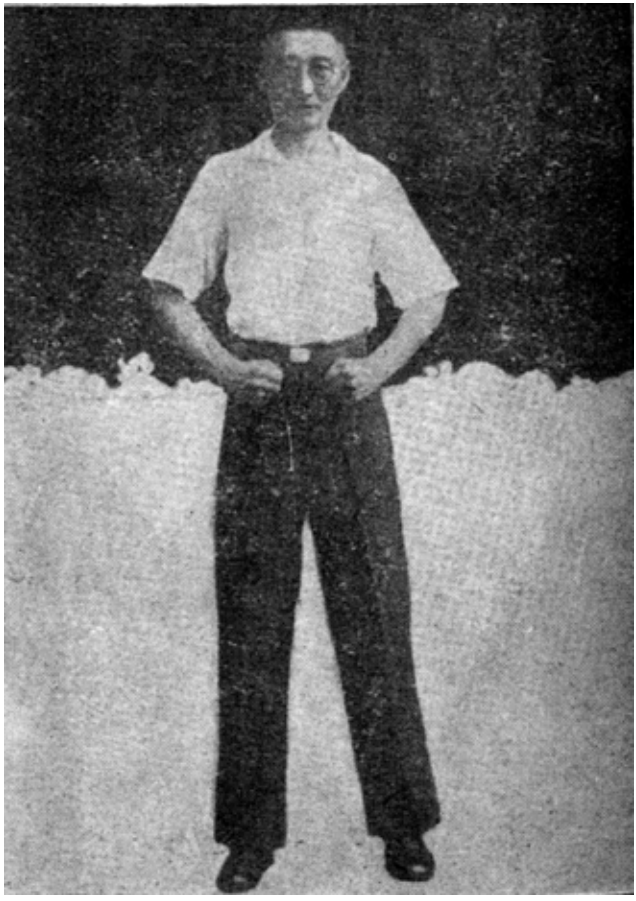
Position ten



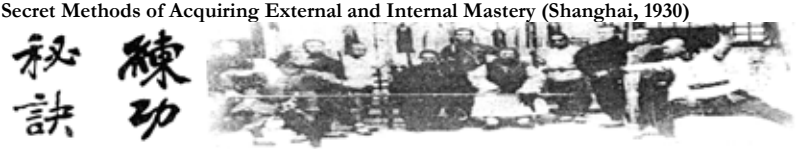
Position eleven

After finishing the previous exercise, lower your fists with palms turned inside to the navel. Forefingers must be on the navel level, the distance between them must be 2-3 CUNs (6.6-9.9 cm, or 2.6-3.9 in). Clench fists with each count, count to 49.

練功秘訣



Position eleven



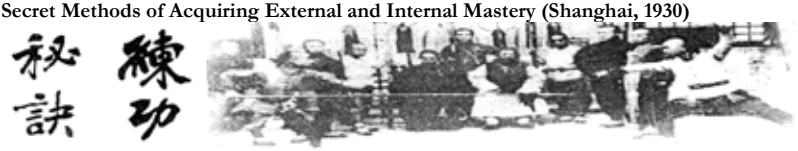
After finishing the eleventh exercise, relax muscles and make three cycles of deep breath, it is necessary to breathe with the lower part of the stomach.

Position twelve

After breathing in and breathing out deeply three times, lower your arms along the body, open your hands, straighten fingers, raise arms in front of you to the shoulder level, tiptoe at the same time. Imagine that you carry a heavy weight on your shoulders. Make the movement three times. Then, relax arm muscles by raising arms three times above the head and lowering them freely along the body. Then, shake each leg three times, starting with the left leg. Put feet at shoulder width. That is the end of the exercises complex.

練功秘訣

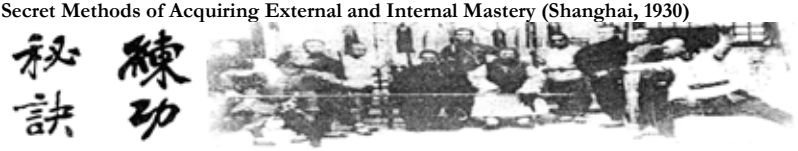
Position twelve



After finishing training according to the method YI JIN JING it is recommended to do several free and relaxed steps. If a middle-aged man, weak and unhealthy, exercises according to those methods, only after few months he will enjoy life and become cheerful and vigorous. He will feel that all his diseases will have abated. A lot of the credit must go to the wonderful method YI JIN ING that is very useful for people's health.

BA DUAN JIN
Eight Pieces of Brocade. Ancient Method of Health Improvement Composed of Eight Exercises

The ancient method "Eight Pieces of Brocade" (BA DUAN JIN) is an excellent method for body perfection and health improvement. The author of the book used it in his childhood: the exercises are not complicated, easy to acquire and do. It is possible to obtain quick and tangible results through that method into the bargain. In the course of centuries-old history many things were lost, but the method BA DUAN JIN was preserved up to this day. It is so simple and easy to do that even women and children practice it. Below we shall present the training method BA DUAN JIN. Besides excellent health improvement the method develops motive skills which are required for martial arts. Undoubtedly, it is one of the best methods to exercise GONG FU.



1. Support the sky with both arms to adjust three SAN JIAO[19]

Stand erect with feet on the shoulder width. Raise both arms above the head, turn the hands with the palms up, couple fingers of both hands. Stretch out arms upward, raise your heels a little (tiptoe), take a deep breath at the same time. Bring arms down slowly in front of you and lower the heels to the ground while breathing out. Do that movement eight times.

2. Draw the bow to the left and right as if you shoot at an eagle

Set feet to the left and to the right so that the distance between them to be two CHIs approximately (about 0.67 m, or 2.2 feet). Take the stance MA BU: hips are situated horizontally, knees are bent, shins are perpendicular to the ground, the torso is straight. Bend both arms in front of the chest, palms are joined with each other at the shoulder level. Move slowly the left hand to the left at the shoulder level, the forefinger being straightened

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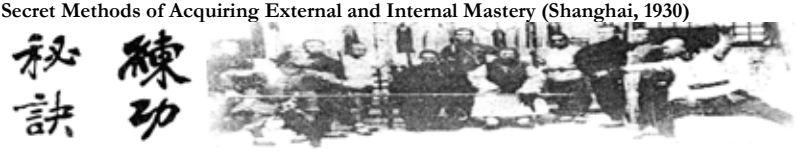
Editor's notes:

[19] "Three Heaters" (SAN JIAO) in Chinese traditional medicine is a conventional organ that combines the functions of several organs. The upper heater summarizes the functions of the heart and the lungs in the distribution of QI and blood for nourishment of different organs and tissues. The middle heater summarizes the functions of the spleen and the stomach in digestion and absorption of nutrients. The lower heater summarizes the functions of the kidneys and bladder, controls water exchange and secretions.

and pointing up, the other fingers are bent. Concurrently with the movement of the left arm to the left, clench the right hand into fist and move it to the right. The right arm remains to be completely bent in elbow, the right hand stops near the right shoulder. The left arm moves to the left until it is completely straightened in elbow, the forefinger points up. The movement looks as if you draw the bow. It is necessary to closely watch the movement of the left forefinger. While "drawing the bow", breathe in; while "shooting an arrow" (returning arms to the initial position in front of the chest), breathe out. Then, stretch out the right arm to the right side at the shoulder level, concurrently move slowly the left arm that is bent in front of the chest at the shoulder level from the right to the left as if you draw the bow. Move your eyes to follow the right forefinger. Do this exercise eight times to each side.

3. Raise each arm separately to adjust spleen and stomach

Bring the left arm down along the body, straighten fingers and direct them forward with the palm facing the ground. Raise the right arm vertically up, straighten fingers and point them back with the palm facing up. Both arms are straight, the palms as if slightly push something, one (left) palm moves down, the other (right) one moves up. Breathe in at that time. Bring the right arm down, breathe out at that time. Then, stretch out the left arm up and the right one down, breathe in at that time. Raise and bring down arms in turn; each arm must be raised eight times.



4. Look backward to eliminate "five indispositions" and "seven damages"[20]

Take a stand "at attention" (heels in, toes out), legs are straight, bring arms down along the body, press palms to hips. Turn slowly the head to the left. Look back over the left shoulder. Breathe out at that time. Return slowly the head to the initial position, look straight forward. Breathe in at that time. Turn slowly the head to the right. Look back over the right shoulder. Breathe out at that time. During the exercise the torso does not move, only the head turns. One must try to turn the head back as far as possible. Turn the head eight times to each side.

5. Shake the head, wag the tail to extinguish fire in the heart

Put feet to sides at the length of one step, take the stance MA BU. Place palms on knees so that thumbs be on the outer sides of hips and the other fingers on the inner sides. Lean slowly the torso and the head to the left; bend the left arm a little bit at that time, the right arm remaining to be straight. Then, lean slowly the torso and the head to the right, bend the right arm a little bit and straighten the left arm completely in elbow. Keep

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Editor's notes:

[20] "Five indispositions" are diseases of five internal organs: heart, liver, lungs, spleen, and kidneys; "seven damages" are damages of internal organs caused by excess emotions.

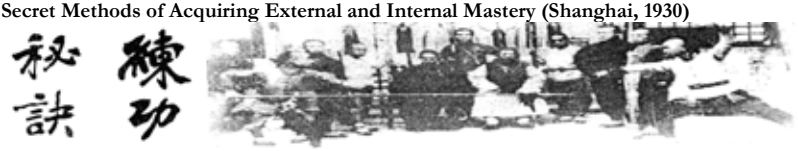
the back and head straight, do not bend the neck. Do eight leans to each side.

6. Shake seven times and one hundred diseases vanish

Bring your arms down along the body, press palms to hip sides. The torso and legs are straight. Join feet (heels and toes in). Tiptoe slowly, then bring heels down to the ground. Do so seven times. Keep the torso and the head vertically. Due to it you can increase the strength and resilience of muscles and tendons and get rid of many diseases.

7. Clench fists, cast fierce look, increase your power with QI

Collect your strength, sink into the position MA BU. Clench both fists and bring them to the sides near waist, elbows are bent and point back. Raise the right fist to the chest and deliver a straight blow to the right at the shoulder level, turn the fist with the HU KOU upward. Look fiercely in the direction of the blow. Return the right fist to the waist. Make the similar movement to the left side with left fist. While striking, breathe out; while returning the fist to the waist, breathe in. Make eight blows to each side.



8. Hold your feet with both hands to strengthen kidneys and waist

Take the stance "at attention" (feet in). Bend your waist and lean forward and down. Keep your legs straight, on no account bend them. Stretch down your arms as low as possible. It might be as well to catch toes of feet with hands. It is a matter of some difficulty for many at the start, but gradually, in four or five days, you will be able to reach toes. If you do this exercise in a regular way, it will improve condition of your kidneys and waist; furthermore, it will slenderize you, maintain your straight spine and eliminate its curvature. This exercise must also be done eight times.

That is the end of the exercising complex according to the method BA DUAN JIN.

The studies of available historical documents did not reveal definitely either the originator of the method BA DUAN JIN or the time of its origination. Long ago Zhuang Zi[21] wrote that "breathing in and out", that is breathing exercises, or "removal of the spoiled and the intake of the fresh" in terms of Taoist teaching, promote health and long life. That statement was recorded in the collected works Zi Shu Bai Jia, or "Book of Philosophers of a Hundred of Schools". Zhuang Zi was one of the first scientists who made a scientific approach to health improvement. Later, the famous scientist and healer Hua Tuo[22] made a complex of exercises WU QIN XI, or "Frolics of The Five Animals" where movements of tiger, deer, bear, monkey, and crane are imitated. The idea was to improve health by imitating behavior and movements of animals. Hua Tuo said that the human body must be subjected to moderate physical loads, which promote blood and QI circulation and improve health. In that case diseases can not penetrate the human body. As a proverb says, "no stagnation in running water, no worm in the door hinge". In case of some diseases Hua Tuo prescribed to a

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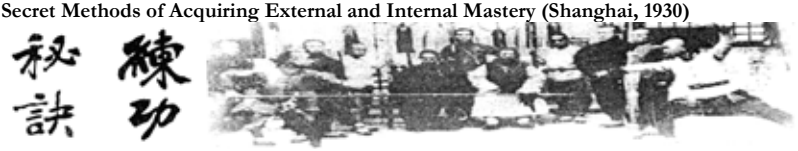
Editor's notes:

[21] Zhuang Zi (369-286 B.C.), a prominent representative of ancient philosophic Taoism.

[22] Hua Tuo (141? - 208) is a famous physician and a follower of Taoism. Lived at the end of the dynasty Eastern Han. Was the first physician to use narcosis and anesthesia for surgery. Besides, he created a complex of "Plays of Five Animals" (WU QIN XI) owing which through the imitation of movements of different animals - bear, tiger, deer, monkey, and crane the energy Qi properly circulates in a human organism and that cause effects of rejuvenation and invigoration.



patient a certain complex of movements that imitated behavior of one of the five animals. Certain movements and postures cause the inflow of QI to certain organs and parts of the body, thus producing therapeutic effect. BA DUAN JIN that originates from methods Zhuang Zi and Hua Tuo is based on the same principles. It is a time-tested recipe for health and long life. Its deep and soft movements are in full conformity with physiological requirements of the human body.

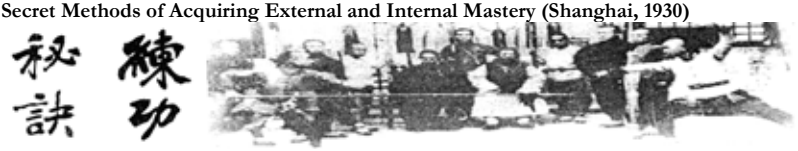
I call upon westernized men not to treat their own heritage with contempt. We must advertise our national culture. It will promote the health of the nation and allow us to advance alongside of Eastern and Western powers.

QING GONG

Art of Lightness: the Development of Ability for High and Long Jumps.

High jumps over a tree

High jumps over a tree are exercised stage by stage with certain exercises to be used at each stage. At first, it is necessary to choose a small tree. Each day, at fixed time, it is necessary to jump over the tree several times. One must exercise every day without stopping training process. Your results will grow with tree growth. Of course, at the start the tree is too small, it is easy to step it over; it may seem that such kind of training is of no value. However, if you join your feet or place them parallel at a small distance and try to jump over a tree using only effort of your ankles and pushing off with toes without bending knees (your legs remain fully straight in knees), you will feel that the task is far from being easy. On the other hand, when the tree will grow to the height of your breast or shoulders it will be difficult to jump it over without running even if you bend your legs in knees. Therefore, exercising in high jumping is conducted stage by stage and different techniques and methods are used at every stage. Below we shall explain those methods one by one in detail for the reader to be able to acquire them.



1. Method of Jumping Over a Small Tree with Straight Legs

High jumping with straight legs is the base of further whole training. During the initial stage it is the best to exercise by a burgeoning sprout that is not higher than 1 CUN (3.3 cm, or 1.312 in). Although it is a tiny tree, it grows from day to day. If you exercise tirelessly your mastery will increase with the growth of the tree. The training method is as follows. Take a stand in front of the sprout, join feet or place them at the distance of 2-3 CUNs from each other (6.6-10 cm, or 2.6-3.9 in). Your legs are straight, do not bend knees. Toes point forward. Concentrate force in your toes, raise your heels a little. Keep your arms along the body sides. Jump over the tree a few times, maintaining your legs straight (without bending knees).

This method of high jumping greatly differs from high jumping with bent legs or from running jumps. There is a great difference between them. For example, if you jump with bent legs (from the squatting position) you can jump over an obstacle of 1 CHI (33.3 cm, or 1.094 feet) high, but you can take only the height of 1 CUN (3.3 cm, or 1.312 in), jumping with straight legs. And if you make a running jump you can jump over even an obstacle of 3 CHIs high. Exercising in high jumps with bent legs or running jumps yields results in CUNs and exercising with straight legs only in FENs[23]. If the result with straight legs

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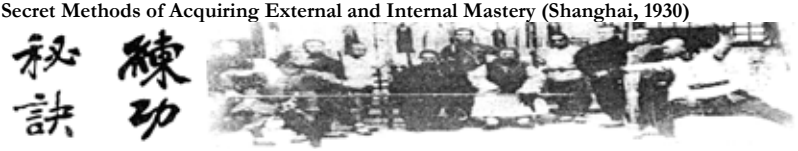
Editor's notes:

[23] **1 CUN = 10 FENs.**

increases by 1 FEN, the result with bent legs increases by 1 CUN. It is explained by the work of powerful hip muscles in the process of unbending; besides, the body acquires kinematical energy. In the process of jumping with straight legs everything depends only upon the strength and elasticity of muscles of calves (gastrocnemii) and tendons. That's why high jumping with straight legs is an indispensable exercise that lays foundation of success in future. This method must be diligently and assiduously practiced. One must not feel disappointment and stop exercising in the face of a seemingly insignificant and slow increase in results.



2. Method of Jumping over a Tree with Leg Bending

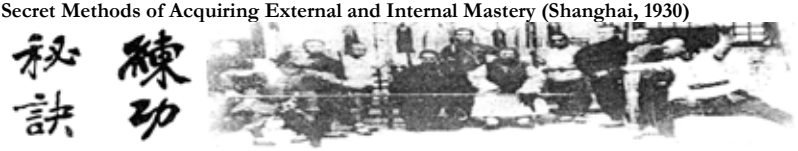
As it was noted before, high jumping with straight legs is a base for further whole training. Progress in this exercise is attained slowly and the time comes when the small tree will grow to a height unattainable for you if you jump with straight legs. Usually that moment comes when the height of the small tree approaches the knee level. In that case it is necessary to proceed to the next training stage, which is jumping with bent legs.

Take a stand in front of the small tree at a distance that is a little longer than 1 CHI (33.3 cm, or 1.094 feet). Place feet close to each other, bend your legs in knees. Bring both arms back quickly, tilt the torso forward at the same time (the face and the breast will be above the tree), raise the heels above the ground, push off with toes with force and jump over the top of the tree. At the time of jumping your arms are thrust forward and upward with force, your legs are being bent in knees, your feet are flying over the top of the tree. Land on the front parts of feet with your back facing the tree (at that moment the distance between feet must not exceed 2-3 CUNs (6.6-10 cm, or 2.6-3.9 in)). It is necessary to bend your legs in knees and squat at the landing moment. Then, turn about (facing the tree) and make a new jump. This exercise must be done daily, two times a day – in the morning and in the evening. It is necessary to make a certain number of jumps each time. Your result will increase with the growth of the tree.

3. Method of Running Jumps over a Tree

Running jumps over a tree is the next stage of training in high jumping. It is that kind of training that most of the people incautiously like, as the effectiveness of running jumping is much higher than jumps without running: trainees enjoy high results. However, one must keep in mind that "high result" here is actually attained due to kinematical energy accumulated by the body while running. Therefore, in a sense, it is an illusory result, while a standing jump is a real one. As a proverb goes, "it is easy to have illusions but it is difficult to find the truth". Therefore one must not ignore the first two stages. Only when the tree becomes higher than man's height one may proceed to running jumps.

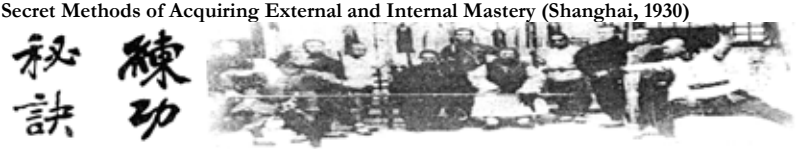
The training method for running jumps is as follows. Take a stand facing a tree at the distance of 2-3 ZHANGs (6.6-10 m, or 7.3-10.9 yd) from it. There must be no any obstacles or extraneous objects on the patch between you and the tree. Run quickly toward the tree, bend your arms a little in elbows, clench hands into fists, swing arms forward and backward, everything like in usual running. Having reached the tree, push off with force from the ground and fly up. The left leg is brought forward, the right leg follows it. Having jumped over the tree, land on both feet at the same time, the distance between feet must be 3-4 CUNs (10-13.3 cm, or 3.9-5.3 in). Bend legs in knees at the landing moment and squat a little, press fists to your waist with palms up at that time and direct elbows back. If landing is not correct enough, make a step forward or backward immediately to restore balance. Exercise in the above-mentioned manner and you will get a good result. Here the



success fully depends on trainee's zeal. If you can not jump over the tree yet, you can cut off its top and continue exercising. But we would like to remind you again – the matter is in trainee's diligence and zeal. You will make progress if you manifest persistence and doggedness.

Method of Jumping Over a Bamboo Barrier

As a matter of fact, jumping methods in that case do not differ from jumps over a tree; one jumps in the same way with straight legs, with bent legs or makes a running jump. The only difference is that a special construction, a bamboo barrier, is used as an obstacle. To arrange a barrier, take two bamboo sticks, 8 CHIs long (2.7 m, or 8.8 feet) and drill some number of holes at an equal distance from each other, like they do on a musical pipe. The distance between adjacent holes must be about 1 CUN (3.33 cm, or 1.312 in). Dig those bamboo sticks into the ground at the depth of 1 CHI (33.3 cm, or 1.094 feet) so that the sticks will be vertical and the distance between the sticks 6 CHI (2 m, or 6.5 feet). The sticks must be dug in so that the holes on both sticks will be directed to one side. Take then two bamboo pins and insert them into the holes on both sticks at an equal height. Take then a thin bamboo pole, 8 CHIs long, and place it on the bamboo pins. So, the arrangement has the shape of letter "H". The horizontal pole may be put at any height by changing the position of bamboo pins that can be higher or lower according to your abilities and jumping methods. This exercising method is safe and allows easy adjustment of the height of an obstacle at will. It is an excellent method to exercise high jumping.

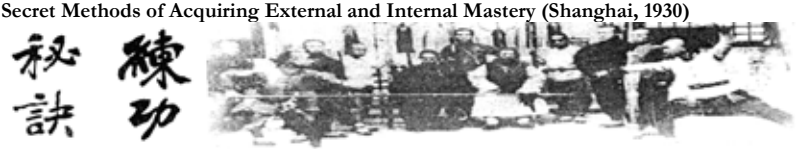


Method for Training in High Jumping from the Bottom of a Pit

High jumping from the bottom of a pit is of two kinds – direct jumps from the bottom of a pit and jumps from matting on the bottom of a pit. In the first case, it is necessary to dig a pit to a certain depth in accordance with the strength of your legs. Get upon the pit bottom, clench your hands into fists, put feet close to each other. Squat, summon your strength and jump up onto the brink of the pit; stretch out your arms forward at that moment. Jump down onto the pit bottom again, jump up again, etc. Do exercising each morning and evening. Dig your pit deeper gradually with the growth of your training level. Doing in this manner, your result will gradually become better.

In the second case matting is placed on the pit bottom, it is the best training method for high jumping with straight legs. Its efficiency exceeds training methods of jumping over a tree or a bamboo barrier. Dig a pit of required depth for exercising and put several layers of mats on its bottom. At the initial training stage the depth from the brink of the pit to the upper layer of mats must be a little more than 1 CUN (3.3 cm, or 1.312 in). Get upon the mat layer on the bottom of the pit, your legs fully straight, feet joined, your arms down along the sides, palms pressed to the hips. Concentrate force in the toes, tiptoe slightly and jump up (always keep your legs straight in knees!). Exercise several times each day, making several jumps each time. When you feel that the strength has increased, remove one mat and continue exercising. So, remove one mat in each 3-5 days. It is necessary to train yourself daily, never interrupting training.

When you remove the last mat, you may deepen the pit and continue training. With time success will come – you will be able to get to the roof of a house with a jump as easily as you walk on a flat surface.

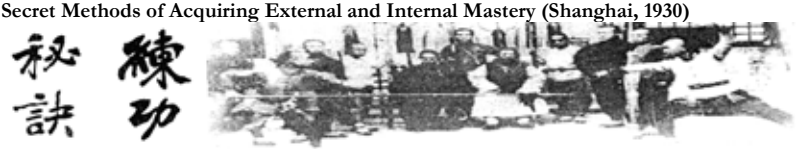


Training Method for Long Jumping

Find a flat spacious ground for training and dig a long and shallow pit at one of the ends of the ground. If you chose a site which is elongate in the east-west direction, dig a pit in its eastern side. The length of the pit depends on physical level of training of the man who exercises, the width of the pit is arbitrary and the depth is a little more than 1 CHI (33.3 cm, or 1.094 ft). Fill in the pit with sand, flush with its brink. The exercising includes the following: get on the western edge of the ground, facing the pit. Optimal distance between you and the pit is about 2 ZHANGs (6.6 m, or 7.3 yd). Clench fingers into fists, bend elbows, keep fists on the sides near the waist. Start running with your arms swinging to and fro. On running to the brink of the pit, push off with your feet with all your force and jump forward as far as possible, using running inertia. The right leg is brought forward, the left leg follows it. Land on both feet at the same time, the distance between feet at the time of landing is 3-4 CUNs (10-13.3 cm, or 3.9-5.3 in). Bend your knees, squat, move your fists forward. If the position after landing is shaky, one or two short forward jumps on bent legs (in a squatting position) may be made to restore balance. It is necessary to exercise in the above manner several times a day, each day without exception. The power of legs and jumping range respectively will gradually grow. If necessary, increase the length of the pit and continue exercising. If you exercise for three years you will get excellent results.

Pole Jumping

Recently many schoolboys have become keen on this kind of high jumping. The method is as follows: take a long pole, catch it by its upper end with your right hand (HU KOU faces the lower end of the pole), catch the pole with your left hand (HU KOU faces the upper end of the pole) a little lower than the right hand. The distance between the hands is about 2-3 CHIs (0.7–1.0 m, or 2.2-3.3 feet). Keep the pole in front of you so that its lower end to be below and a little to the left of you and its upper end above and a little to the right. Take a jump in such a manner: take a run, prop the lower end of the pole against the ground, raise your body to the air due to accumulated kinematical energy and, resting on the pole, go over the obstacle. At the moment of overcoming the obstacle your legs leave the torso behind, so they are in front and the torso behind. The hands that are squeezing the pole are a little to the left and behind the torso. Such kind of jumping is possible only with the aid of a pole. It is not considered an orthodox GONG FU, that's why a simplified description has been given.

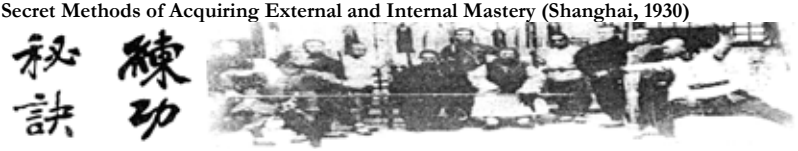


Art of Lightness: Training with Lead Plates

Training methods with lead plates is very simple. The trainee himself, taking into account his abilities and the power of his legs, selects lead plates of a certain weight. The plates must have a certain curvature so if applied to a shin, the whole inner side of the plate would touch it. Take then two cloth bands, 6-8 CHIs (2.0-2.7 m, or 6.6-8.8 ft) long and 3-5 CUNs (10.0-16.7 cm, or 3.9-6.6 in) wide, and wind several layers around the shin. Put then the plates with their concave sides to the cloth bands on the side of calves, wind the loose ends around the shin and fix the bands. The main requirement is as follows: the lead plates must be tightly fixed and must not hang loosely (move along the shin). Taking into account the above-said, adjust the degree of tightness of winding. In the morning, after getting up, wind the lead plates around to your shins and walk some distance. It is necessary to increase a little the distance to be walked. Increase the weight of the lead plates gradually, too. Do not remove the plates during your training sessions in high and long jumping! With time you will gain excellent results. If you remove the lead plates your results will increase by several times and you will feel unusual lightness in the whole body. Inexpressible joy will overwhelm you and it will seem to you that you are able to fly, hardly touching the ground. Undoubtedly, it is the best training method of QING GONG – "Art of Lightness".

SOFT GONG FU Exercises for Development of Flexibility of Muscles, Joints and Tendons

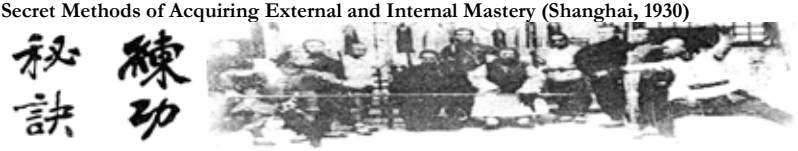
The soft Gong Gong Fu is an indispensable part of training in martial arts. First of all, it is necessary to practice flexibility and mobility of one's waist and legs. It is a key point in acquiring flexibility and agility of the whole body; just from that start the learning of any style of traditional Chinese martial arts. Dexterity and mobility are required to execute any movement and technique – attack, retreat, dodging, or striking. Any action demands flexibility and mobility. If the body is clumsy and legs slow, potentialities of body extremities can not be completely used for delivering blows. It is better to perfect the soft GONG FU in one's young years when bones are soft and muscles and tendons elastic. Grown-ups have less mobile joints, their bones become hard; that's why it is appreciably difficult to obtain required results. A grown-up needs to do hard work and make great efforts, that's why it is better to exercise since young years. Below is given a training procedure to acquire mobility and flexibility of the waist and legs.



Procedure for the development of flexibility and mobility of the waist

The method of the soft GONF FU with the aim to increase waist flexibility comprises the following: put feet to the left and to the right at the distance of one step and raise your arms above the head. Incline the upper part of the torso back and bend your legs in knees a little. Remain in that position for some time and try to incline lower. So, slowly, waist flexibility and the mobility of the lower part of the spine are increased. One must exercise twice a day, in the morning and in the evening, and do the exercise several times. With time your hands will be able to reach the floor at some distance behind feet. At first insignificant sensations of pain can be felt in the region of the lower back and the stomach but with time they will vanish and you will make a noticeable progress in practicing. In the end you will be able to bend your waist back so that your hands will touch the floor at some distance behind your feet. Move gradually your hands nearer to feet. Some time later you will be able to grapple your ankles with your hands, keeping the legs straight in knees. At that time you will be able to push your head between your legs under the crotch and look forward. It may seem to an onlooker as if the man has no bones at all. Then, your hands must be set against the ground; you must raise your leg vertically up, bring feet to the ground behind your hands and draw yourself up. In that manner you have executed a back rollover. So, setting arms against the ground and carrying the legs above the head, one can go to and fro. The exercise is called "windmill". With that you will enjoy full success in training.

Practicing the waist in flexibility.

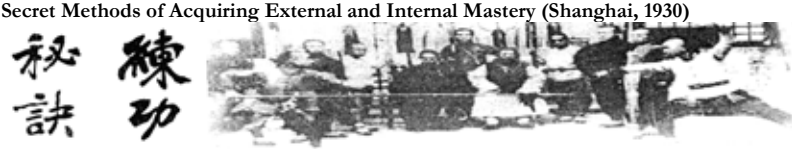


Procedure for the development of leg flexibility and mobility

The procedure for the development of flexibility and mobility of legs consists of five parts:

1. Take a stand in front of a table, set your arms against your sides (thumbs back, the other fingers in front). Your elbows are directed to sides. Start from practicing your right leg, keep the left leg fully straight at that time; do not bend knees. Raise the right leg and place it with its heel on the edge of the table, the toe points up. Bend the upper part of the torso forward and try to reach the right knee with your breast. It is difficult to do that at the beginning; in addition, pain can be felt in the knee. That's why it is necessary to bend toward the knee easily and slowly, without excessive efforts. Exercise daily in the morning and in the evening. With time you will be able to touch the knee with your breast. Practice your left leg in the same manner: put the left leg with its heel on the edge of the table, point the toe up, support yourself on the straight right leg. Like in practicing the right leg, bend the upper part of the torso forward and try to reach the left knee with your breast. Pay attention to both legs which must be absolutely straight. Practice both legs in turn and after all you will obtain required result. Never stop practicing because of pain in muscles.

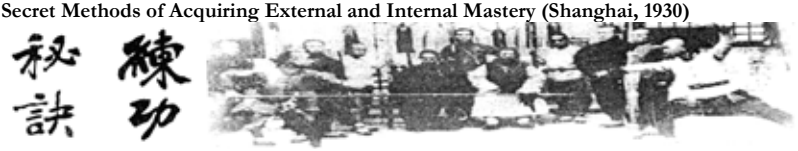
Master Jin Yi Ming is doing an exercise for development of leg flexibility.



Master Jin Yi Ming is doing an exercise for development of leg flexibility.

2. Stand upright; heels in, toes out, legs straight, knees unbent. Raise your arms above your head; interlace fingers of both hands, palms up, thumbs outside (forward). Bend down; at that time your arms are also moved down, hands are turned with palms toward the floor, thumbs inside. Maintain your legs absolutely straight, knees unbent. Try to touch the floor with your palms. It is rather difficult to do it at first but with time muscles will acquire required flexibility. It is one of the positions from BA DUAN JIN.

3. Raising legs up. The purpose is the same as in two previous cases but the procedure is different. Before legs were in a static position and you tried to bring the upper torso to them as near as possible. Now, on the contrary, your torso is immovable (straightened) and legs must be raised as high as possible. With time you will be able to raise legs so high that the whole foot will be above the head. Get on the edge of the ground for training purpose, bend your arms in elbows and press your hands to the sides (thumbs behind, the other fingers in front). Your left leg takes a step forward; as soon as your left foot touches the ground, raise quickly your right leg in front of you as high as possible, the right leg being straight (the knee is not bent), the toe of the right foot being hooked (you pull the toe to the front side of the shin). Bring the right foot to the ground, the right foot only slightly touches the ground, half pace in front of the left foot; as before, body weight rests on the left leg. Immediately your right leg takes one more half pace forward; as soon as the right foot touches the ground, shift body weight to it and raise quickly the left straight leg in front of you as high as possible. Bring down the left foot in front of the right one and



so on. Exercise daily in the morning and in the evening. The result will be available after several months. With time you will be able to raise your legs so high that the foot will be above the head.

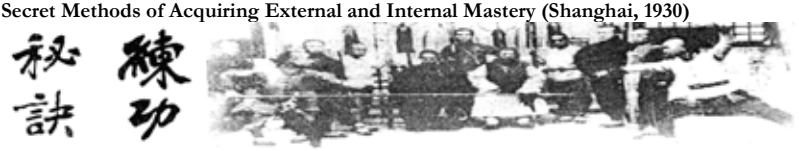
Master Jin Yi Ming executes the exercise "Splits in the shape of hieroglyph "One" (一).

4. The splits in the shape of hieroglyph "one" (-). The exercise is composed of two parts - longitudinal splits and lateral splits. The longitudinal splits: straight legs, hands on the waist, one leg in front and the second one behind, try to touch the ground with your perineum. The lateral splits: bring legs to sides (to the right and to the left), try to touch the ground with your perineum and the inner side of legs. It is necessary to achieve that you should easily do both longitudinal and lateral splits and stand up from that position without aid of your arms – just to strain leg muscles and stand up. You must sit down and stand up without the aid of arms easily and freely. Certainly, pain will

be felt in legs at first and you will not manage without arms. Being in position "the splits", it is necessary to do right-left and to and fro bends with your torso while trying to touch your legs.

Method for the development of leg flexibility CHAO TIAN DENG – "Supporting the sky".

5. CHAO TIAN DENG – "To support the sky". The training process is difficult. First, it is necessary to acquire exercise "the splits" well, otherwise legs can not be raised to required height. While exercising one must be supported by one straight leg.

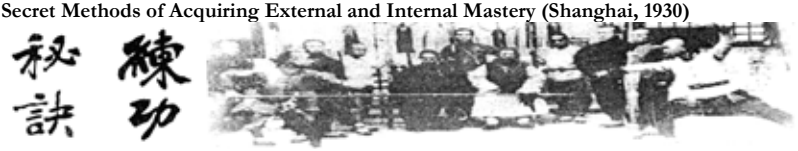


You raise the foot to the lower part of the stomach, catch the heel from below with your hand and raise the foot above the head. If the left leg rests on the floor, bend the right knee and raise the right foot to the level of the lower part of the stomach. Catch the right heel from below with your right hand and raise the right leg vertically above the head. The foot is on the right and a little in front as regard to the head; the toe points to the left, the sole faces the sky, the leg is straight, do not bend the knee. The right arm is slightly bent, the hand holds the heel. At that moment the left hand is rising up and catches the right toe. Practice the left leg in the same manner. With time you will be able to do the exercise easily. Some time later you will be able to do it without arms: one leg is on the floor, the other leg is rising up and stands vertically with its sole facing the sky. It is possible even to put a cup with water on the sole and try not to spill it.

Part II

NEI ZHUANG XING GONG

Method for Development of Internal Power



Method Description

Methods of GONG FU for the development of the External Power (WAI ZHUANG) are intended, first of all, for practicing extremities - arms and legs. Methods of GONG FU for the Internal Power (NEI ZHUANG) are intended for the protection and strengthening of "five dense organs" (WU ZANG: heart, liver, spleen, lungs, and kidneys) and "six hollow organs" (LIU FU: stomach, gall bladder, three heaters[24], urinary bladder, large intestine, small intestine). Method for practicing the External GONG FU are comparatively simple and those for the Internal GONG FU much more complicated, therefore most people are content with "external" methods and do not pay due attention to "internal" ones. That common and essential shortcoming is also explained by the fact that few people know true secrets of practicing the "internal" GONG FU. The people who sincerely wish to reach the heights of mastery must start from practicing the "internal" GONG FU and then proceed to the "external" one. The way of attaining mastery looks like growing a tree. Before planting a sapling one must loosen and manure soil and then carefully dig the roots into soil to suck nutrients and water from there. In that case its

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Editor's notes:

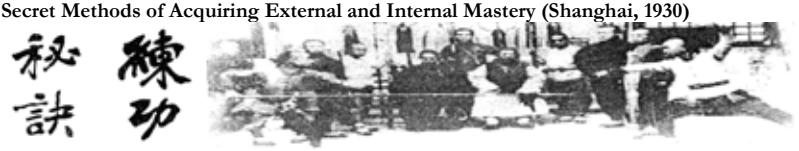
[24] "Three Heaters" (SAN JIAO) in Chinese traditional medicine is a conventional organ that combines the functions of several organs. The upper heater summarizes the functions of the heart and the lungs in the distribution of QI and blood for nourishment of different organs and tissues. The middle heater summarizes the functions of the spleen and the stomach in digestion and absorption of nutrients. The lower heater summarizes the functions of the kidneys and bladder, controls water exchange and secretions.

trunk and branches will not wither and will grow and develop. Otherwise, though you even look after the trunk and branches well but have not fixed properly the root the best fertile soil and spring water will be useless. It might be said that NEI ZHUANG is a tree root and WAI ZHUANG is its trunk and branches. That's way it is necessary to start from the "internal" GONG FU and then, after strengthening the base, proceed to the "external" one. It will be difficult at first; on the other hand, it will be easy later on. It is a primary duty to look after the root of a tree and the branches will be luxuriant. Initially it is necessary to develop the "internal" power, NEI ZHUANG, then exercise the "external" power, WAI ZHUANG. Now we are going to say about methods for the development of the Internal Power.

It is best of all to start practicing at the beginning of a year, from the first or the second month[25], as blood and QI in spring are abundant and power and energy are on the rise. Besides, there is no risk to catch cold when you unbutton your clothes and bare some part of your body (for massaging). For exercising it is necessary to choose a quiet nook where nobody will disturb you and there are minimum external factors to distract. It is also necessary to invite four teenagers of 14-15 years old who will massage you. Youths of this age are full of energy and vitality, their QI is abundant, but at the same time they are comparatively weak from physical point of view, so massaging force will not too big.

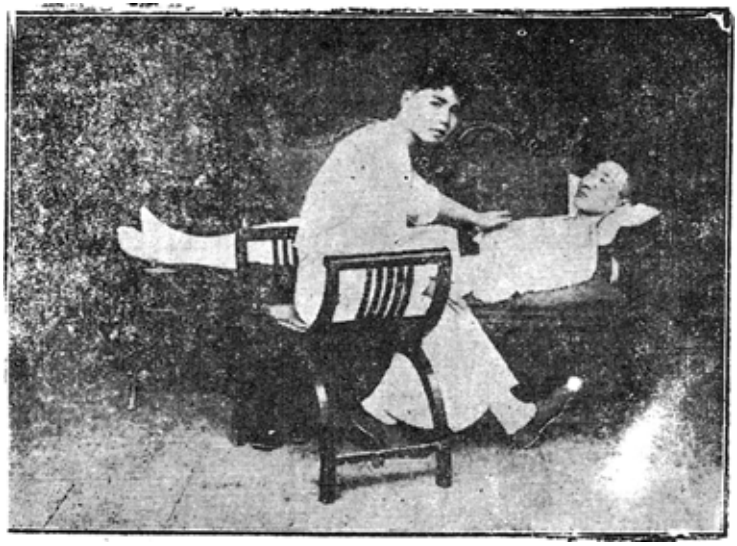
Editor's notes:

[25] Since February or March according to the European calendar.



Get up early in the morning and take the drug (its recipe is given below), then for some time practice in YAN YE XI SUI – "Swallowing Ectoplasm, Rinsing Marrow" (the procedure is described in the next chapter). Within that time the drug will be dissolved in the stomach and starts to take its effect, after that one may proceed to massaging. Lie down on a bed or a couch, unbutton your outwear and ask one of your young assistants to stay on your right and put his palm in the region of your stomach between the heart and naval. Then rubbing (massaging) must be done from the right to the left slowly with short movements of moderate force. In the course of massage the hand of your masseur must not loose contact with your body, there must not be also relative movement between your skin and his palm (the palm must not glide over your skin but move together with it). That is the way to do massage. After the right arm is tired it is replaced with left arm, after one man is tired he is replaced with the second man. Don't indulge in idle thoughts and don't fall into daydreams during the massage. You must close your eyes and concentrate your attention on the palm of the masseur and the part of your body under his palm. Concentrate yourself on internal feeling and put aside external digressive factors. At the same time there is no need to overstrain your attention; you must be relaxed and quiet (both mentally and physically). Ideally, if you fall asleep while being massaged. After the end of a massage seance it is necessary to sit quietly. A massage seance lasts about one hour.

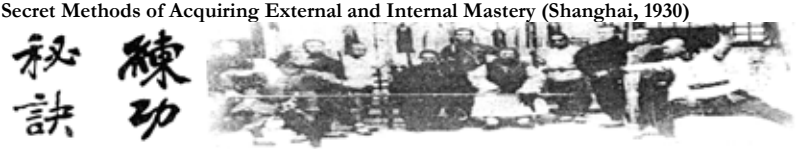
It is necessary to carry out three seances of massage every day - in the morning, at daytime and in the evening. If youths of twenty years old, physically strong and full of vitality, are at your service two seances per day are enough – in the morning and in the evening.



Method for the development of the Internal Power: massaging the front part of the body.

Such massage must be carried out throughout the first month. The result of the first month of practicing will be the accumulation of QI in the region of your stomach. Additionally, you will feel two tendons on the sides of your belly (on the left and the right of your stomach) to become thickened and distended (risen from the depth of your body to the surface), they can be easily groped for. The width of each tendon is about 1 CUN (3.3 cm, or 1.312 in). If you strain them they are hard by groping like wood. It proves that training during the first month was right.

Now you must extend massaging place by the width of a palm up and down from the "center", i.e. from the place where you started massaging and continue massaging with the same



method like during the previous month. The part of the body between the solar plexus and the stomach is soft and sunken, as the diagram is under it. Above the diagram, under a layer of skin, are fascia, they are soft by touching. Usually manual massage is not strong enough to reach fascia, therefore a wooden mallet (pestle) wound with cloth is used. The mallet (pestle) is used to knead soft places and to strike light blows in order fascia to be made "swelled" and become hard like tendons on the sides of the stomach. You must reach such a state by the end of the second month of practicing.

During the third month the place under massage is increased by the width of one more palm, the procedure and requirements remaining the same. Now the region under massage lies from the breast bone to the waist and limited by rib ends on the sides. Kneading of fascia with palms and a mallet, rolling (with the mallet) and light blows are used. The purpose is the same – to make fascia hard and raise them to the surface of the body. During the fourth month results thus obtained are consolidated and improved. Massaging region lies from the breast bone to the waist, it is limited with rib ends on the sides. Rub with palms in the same manner, slap, knead with a mallet, then strike with a mallet. If by the end of the fourth training month tendons and fascia grow, become hard and rise to the body surface and the diaphragm (stomach region) is felt as bulged out it means that a good result has been obtained.

After four months of training the breast and stomach are filled with QI; fascia in the region of the stomach and abdomen are hardened and rise to the body surface. Five organs of ZANG and six organs of FU will be sound and strong. Now it is high time to divide NEI ZHUANG and WAI ZHUANG.

Accumulated QI should not go "outside", i.e. to body extremities and turn into "external power" but must enter bones, fill JING LUO[26], organs ZANG and FU. To that effect efforts must be concentrated during the period from the fifth to the eighth month of training, i.e. during next 120 days. As QI moves along the way of delivering blows (follows blows), it is necessary to do slaps and blows from the solar plexus toward the neck as well from rib ends outward on the breast toward shoulders. The sequence is as follows: massaging, slapping, and then striking. After finishing one cycle, proceed to the next one. Do not reverse the direction of blows; otherwise QI will not enter ribs. One must exercise in this manner for four months. As a result of it the breast and the whole front part of the body will be filled with QI. It is already more than a half of success.

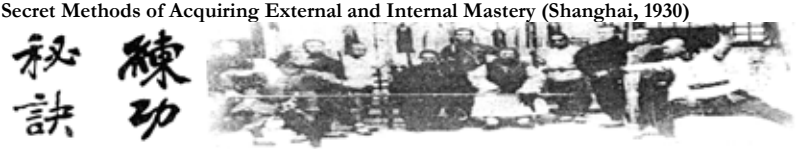
The period from the ninth to twelfth month covers practicing the back. It is necessary to fill the rear part of the body – the back and the spine with QI at this stage. By that time QI has already reached shoulders and the neck and the task ahead is to spread it down the back. The same methods as before are used for that: rubbing (massage), slapping and striking (with a mallet). Blows are done from the side of the right shoulder from the neck to the point YU ZHEN[27], from the point YU ZHEN down, on soft tissues, to the point JIA JI [28], then down to the

Editor's notes:

[26] JING – "road", "path"; LUO – ""net", "cell"; JING LUO – a system of channels inside a human body where QI circulates.

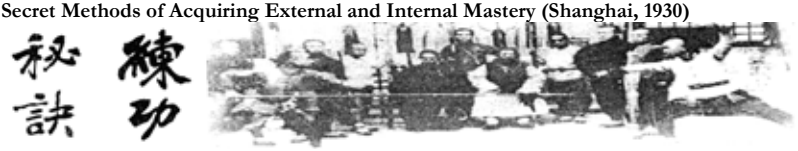
[27] YU ZHEN , "Jade pillow", a point that is located opposite the occipital bone, on the central line of the body.

[28] JIA JI, lit. "narrow place", a point on the backbone between the sixth and seventh thoracic vertebras (opposite the heart).



point WEI LU (coccyx). Do massage and then strike in the above sequence. The same is done from the left part of the back. After finishing one cycle, proceed to the next one. Massage first, then strike. Direction of blows must not be reversed, do as indicated – from above downward. The number of training sessions per day and their duration remain the same. As a result of 120 days of exercising QI will fill the back and the spine; the back will become as strong as the breast. This is, in general outline, a method of the development of NEI ZUANG – the Internal Power.

Striking with a stick according to the method "Development of internal power". Exercising with a stick can be carried out both in lying and standing position. In the photo Fu Gong, thirteen years old son of master Jin, strikes at the father's body with a wooden stick wound in cotton fabric.



Recipe of a Drug for Internal Use Which Increases the Internal Power

When we speak about the Internal Power we, first of all, mean exercising aimed at making up the inborn deficiency, adjusting the balance between YIN and YANG of a human body as well as "rearing vitality". However, sometimes muscles and tendons massage alone is not enough to strengthen internal organs. Or it is necessary to obtain quicker and more tangible result. In that case drug exposure is supplemented by "external" methods. Those drugs must be taken early in the morning, immediately after getting up. When the drug is dissolved (in the stomach) and starts taking effect one may proceed to massaging. Thus, internal and external influences are put together and thanks to it one can get not only quicker and more significant effect but also to make up the inborn deficiency (in vitality). That is the essence of "making up" (deficiency in vitality) through drugs.

Drug composition: Ginseng, Bai Zhu (Atractylodes macrocephala), Dang Gui (Angelica sinensis), Chuan Xiong (Ligusticum chuanxiong), two FENs (756 mg, or 0.4266 dr) of each of the above-mentioned components. It is necessary to add to those ingredients wild-growing Bai Ji Li (Tribulus terrestris) without thorns, Bai Fu Ling (Pachyma cocos), Bai Shao Yao (Paeonia lactiflora, Chinese Peony), Di Huang (Rehmannia glutinosa), Gan Cao (Glycyrrhiza uralensis), Zhu Sha (Cinnabar), one QIANG (5 g, or 2.822 dr) of each component mentioned above. It is necessary to mix all those components,

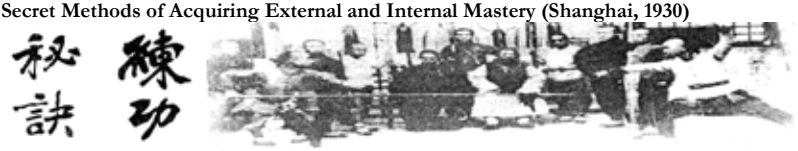
grind to powder, add honey and make pills weighing 1 QIANG (5 g, or 2.822 dr) each. If it is too expensive the weight of pills may be decreased a little. When taking the pills, onion is counter-indicative, as it is not compatible with honey.

One more recipe: Dang Gui (Angelica sinensis), Niu Xi (Achyranthes bidentata var. japonica) soaked in vodka, Gou Qi Zi (Lycium Chinese), Bao Jiao (fish bladder boiled soft) - 4 LIANs (200 g, or 7.056 oz) of each of the above-mentioned components. Add to those ingredients wild-growing Bai Ji Li (Tribulus terrestris) and crab yolk – 5 LIANs (250 g, or 8.82 oz) of both. Bu Gu Zhi (Psoralea corylifolia) soaked in salt water, HU TOU[29] - 4 LIANs of each of those components. It is necessary to mix all those components, grind to powder, add honey and make pills weighing 1 QIANG (5 g, or 2.822 dr) each.

Pills prepared according to one of the above recipes must be taken just before exercising, one piece each time, and washed down with vodka. As practice showed, it gives a wonderful result. Those pills are called miraculous and there are strong grounds to believe that.

Editor's notes:

[29] HU TOU, lit. "tiger's head", probably old or local name of some plant, medicine and etc.



Innermost Essence and Importance of the Method XI SUI for Development of the Internal Power

YI JIN JING practice can increase physical power and strengthen the body of a practitioner and nothing more. Only the method "Rinsing marrow" (XI SUI) can make a man inspired. "External" training methods are only the initial stage on the way toward perfection and XI SUI actually is deep GONG FU. For successful practice in "Rinsing marrow" one must, first of all, have very serious intention and firm resolution. One must cast aside seven QING[30] and six YU[31], give up all vain desires, and leave behind anxiety about life and death. If you succeed in it you will get, after all, good results. At first it is difficult for a practitioner even to imagine all that but with time he starts to understand how to get success. You will be able disappear and appear, free yourself (from earthly passions) and reach the top of perfection. You will be flesh and blood; nevertheless, you will be able to fly freely like the wind[32].

Editor's notes:

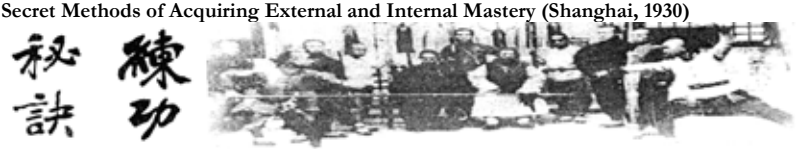
[30] QI QING – seven feelings (emotions): joy (xi), anger (nu), sorrow (you), pensiveness (si), grief (bei), fear (kong), fright (jing).

[31] LIU YU – desires (lusts) which originate from six "roots": eyes, ears, nose, tongue, body, and brain.

[32] Buddhists believe that if a man can free himself from the bondage of emotions and desires his Spirit will become independent and will be able to leave the physical body and return to it at will.

Practiced methods do not look like methods of YI JIN JING, though achievements in YI JIN JING are used as a base (for XI SUI practice). Primordially "Canon on Rinsing Marrow" (XI SUI JING) was written in Sanskrit and later translated into Chinese. There is a xylographic edition; Buddhist monk Di Chen has one copy which I saw with my own eyes. It is a genuine Shaolin relic. However, the book contains a lot of special terms, notions and allegories based on the Buddhist teaching, therefore it is very difficult for a layman to understand and realize them so the book causes confusion and bewilderment in people. That is the reason why we are going to explain the essence of the method briefly and in understandable language.

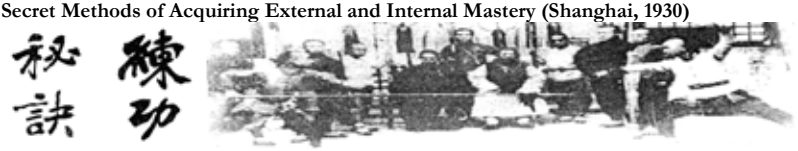
It is necessary to cultivate high moral virtues and mind's stability in everyday life to obtain spiritual quietism. To get up every day early, before dawn. To face the sun, to breathe out three times, to sit down in Buddhist manner, turning the soles upward, to put hands on knees with palms facing up, to press the tongue tip to the palate. To turn mind's eye inward - to five organs ZANG and six organs FU. Not to see (not to look at) surroundings, to turn ear inward and hear how blood is circulating in the body. Not to hear (not to listen to) external sounds, breathe in and breathe out deeply. To breathe in and to breathe out slowly and smoothly, to swallow saliva. That is YAN YE XI SUI, the method of "Swallowing Ectoplasm and Rinsing Marrow".



Master Jin Yi Ming is practicing YAN YE XI SUI - "Swallowing Ectoplasm and Rinsing Marrow".

The above procedure YAN YE XI SUI is given in brief and may be not quite understandable due to it. However, it is necessary to keep in mind that who only reads (without practicing) will never understand how to do and who only practice (and who does not know proper methods) will never understand the importance of the method. Below we shall explain how "to go", "to stop", "to stand", "to sit", and "to lie". "Canon on Marrow Rinsing" (XI SUI JING) says that it is

necessary to go naturally, raise legs not high, to step slowly. When you has put down your foot and stand firmly on the ground the next step may be done. It can be said so about each step. Never be in hurry, as haste leads to mistakes. A moderate step affords safety. It is necessary to stop like a horse before the cliff, like a boat mooring to the coast. It is necessary to stand erect, never leaning, as to stand erect means to stand firmly. Nothing troubles eyes and ears, the heart is quiet like a mirror surface of water that reflects objects and events, not troubled by them. It is necessary to sit upright with quiet and serious face and the closed mouth, breathing through the nose. When QI is full the expression on the face is natural. Lie as follows: set your legs to sides, bend and raise your knees a little, crook toes, place your palms on the stomach. If you get tired, sleep on your side; when you wake up, stretch your legs and lie facing up for a while. In nine years you will see the result. You will not worry about problems of life and death. Methods of "going", "stopping", "standing", "sitting", and "lying" have significance in their own right; in addition, the methods give good auxiliary effect for practice XI SUI. However, not those methods serve as the foundation of XI SUI but the practice "Change of muscles and tendons" (YI JIN). If you practice YI JIN you will make your body as strong as diamond. It will seem to people that you are invulnerable. However, you are still in need of "dead" food and you are prone to "Seven passions". Although the body in outward appearance is as strong as diamond, all the same it consists of blood and flesh. Therefore it is necessary to practice "Rinsing marrow" and follow instructions of The Canon: to eat less, to breathe in fresh QI more, to take air-baths.



Get up at the hour of WU GENG[33]. Massage eyes, nose, mouth, and ears many times. You should look not further than the tip of your nose, your mouth is closed, breathe through nose. Do not spit out (saliva). Breathe out muddy QI and breathe in fresh QI. Do number one (to urinate). Do not be sleepy. Sit in the Buddhist way, prop the tip of your tongue against the hard palate, put your hand on knees with palms facing up, breathe smoothly, swallow saliva that appear in your mouth. Clatter your teeth for a while, then press with both hands in the region of the navel and make massage. Then stand up slowly and make a few steps without haste. Do not make fuss, as haste leads to mistakes. Everything should be done sedately and quietly. Calm your soul, put aside your passions and desires and you will become quite another man within three-nine years. You will stick to four "less": less talk, less anxiety in your heart, less food in your stomach, less sleep. It is those four "less" that assure long life. That's what secrets of the method "Rinsing marrow" are.

One can say that practicing of YAN YE XI SUI akin to "sinking into contemplation" (meditation) and preparation and taking potions belong to alchemy. It is considered that contemplation (meditation) and alchemy allow a man to attain the peak of perfection, envelop "the Sky and the Earth" and merge with them. Recently a lot of people call for the development of WU SHU" "without any prejudices". Even theories appear that the man can live long thanks to simple

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Editor's notes:

[33] WU GENG, a time interval from 3 to 5 o'clock in the morning.

physical exercises. From the author's point of view, alchemy and meditation are inseparable from GONG FU and are its essence. It is stupid to deny the things which exist objectively. New theories must be based on new facts, not on the negation of existing ones. History has many evidences of it: a monk Da Mo (Bodhidharma) who sat facing a wall for nine years and sounds of ants became for him like thunder; Zhang San Feng, an alchemist from the Wudang Mountains who could be invisible and people thought him to be immortal. Before WU SHU became widespread people knew Da Mo only as the founder of the Buddhist school Sakyamuni (Gautama Buddha) in China but they did not know that he was the founder of the Shaolin School. San Feng also started his activities in Shaolin but then, having attained heights of the Teaching, he secluded himself in the Wudang Mountains; he is honored as the founder of the Wudang school. San Feng combined Taoist alchemy and methods of "contemplation" (meditation) of Chan Buddhism. As a matter of fact, different means and methods are a part of an entity. The author wrote this book on the base of many sources. I realize perfectly well that my knowledge in this field is far from being sufficient, pray to forgive my shortcomings and inaccuracies. I kindly ask for your commentaries and corrections. Thank you in advance.

The third decade of August, the 19-th year of the Chinese Republic (1930).

Jin Yi Ming from Yangzhou.

Shanghai, province of Jiangsu.

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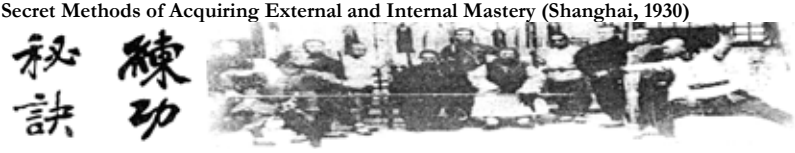

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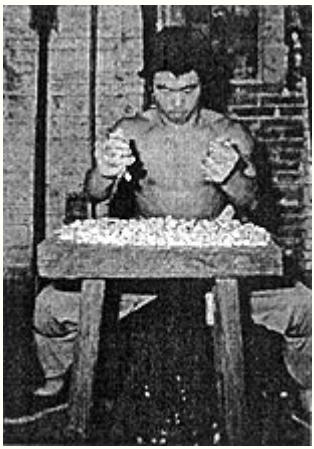

"The Shaolin Martial Art has absorbed a lot of schools and styles. 72 Arts are the top of true mastership"

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about this book

Canonical Books by Lam Sai Wing

Lam Sai Wing
(1860-1943)

"SINCE MY YOUNG YEARS TILL NOW, FOR 50 YEARS, I HAVE BEEN LEARNING FROM MASTERS.

I AM HAPPY THAT I HAVE EARNED THE LOVE OF MY TUTORS WHO PASSED ON ME THE SHAOLIN MASTERY..."

Lam Sai Wing was one of the best fighters of his time, an outstanding master of Southern Shaolin Hung Gar Kung Fu and a disciple of the legendary Wong Fei Hung. At the beginning of twentieth century, supposedly in 1917-1923, when Lam Sai Wing was the Chief Instructor in hand-to-hand fight in the armed forces of Fujian province, he wrote three books on traditional Shaolin methods of the achievement of the highest mastership. In those books he scrutinized COMBAT TECHNIQUES of TIGER and CRANE styles, as well as the OLD SHAOLIN METHOD of developing the "INTERNAL" and "EXTERNAL" force. The books are illustrated with a great number of fine drawings showing the author demonstrate his wonderful techniques. Until now the books of Master Lam Sai Wing serve as a basic textbook for those who seriously practices Hung Gar in China.

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TRADUCCIÓN

ABOUT THE BOOK

An old proverb says: “If you exercise only the technique (style) but ignore special training you will be a nobody till your old days.” “Special training” implies particular exercises for developing both WAI ZHUANG – “the External Power” and NEI ZHUANG – “the Internal Power”. Those exercises (training procedures) are collected under a common title – LIAN GONG, literally “Exercising to Acquire Mastery”.

In his preface the author writes: “...It is not an idle talk that “Strength can not overcome the Pugilistic Art (Quan Shu), the Pugilistic Art can not overcome Internal Mastery (Gong Fu)”. The people think that it is enough to exercise the Pugilistic Art (Quan Shu) but few know that the Pugilistic Art can not withstand the Internal Mastery (Gong Fu) as the Pugilistic Art is sprouts of Gong Fu and Gong Fu itself is the base and root of the Pugilistic Art. There are people who exercise only Gong Fu and do not exercise Quan Shu. But nobody heard that Quan Shu can be exercised without exercising Gong Fu. Such “mastery” is like flying fluff or floating duckweed - too weak base. It is necessary to exercise both Gong Fu and Quan Shu, only in that case there will be a strong base and excellent Mastery.”

The first part of the book presents exercises which belong to the section “External exercising” (WAI GONG) aimed at the development of “the External Power” (WAI ZHUANG). It includes exercises for the development of “hardness” (YING GONG), “lightness” (QING GONG) and “flexibility” (ROU GONG). The second part of the book deals with the development of “the Internal Power” (NEI ZHUANG): the description of massage according to the method NEI ZHUANG XING GONG, the method “Rinsing marrow” XI SUI, some formulae of drugs to increase the level of the “internal power” are given.

Undoubtedly, the book will be useful for serious practitioners of traditional styles of Chinese Martial Arts who are eager to reach genuine mastery.

ACERCA DEL LIBRO

Un antiguo proverbio dice: «Si solo practicas la técnica (estilo) pero ignoras el entrenamiento especial, serás un don nadie hasta tu vejez». El «entrenamiento especial» implica ejercicios específicos para desarrollar tanto WAI ZHUANG, «el poder externo», como NEI ZHUANG, «el poder interno». Esos ejercicios (procedimientos de entrenamiento) se reúnen bajo un título común: LIAN GONG, literalmente «ejercitarse para adquirir maestría».

En su prefacio, el autor escribe: «... No es una charla ociosa que «la fuerza no puede vencer al arte marcial (Quan Shu), el arte marcial no puede vencer a la maestría interna (Gong Fu)». La gente cree que basta con practicar el arte marcial

(Quan Shu), pero pocos saben que el arte marcial no puede resistir el dominio interno (Gong Fu), ya que el arte marcial es un brote del Gong Fu y el Gong Fu es la base y la raíz del arte marcial. Hay personas que solo practican Gong Fu y no practican Quan Shu. Pero nadie ha oído que el Quan Shu pueda practicarse sin practicar el Gong Fu. Tal «maestría» es como pelusa que vuela o lentejas de agua que flotan: una base demasiado débil. Es necesario practicar tanto el Gong Fu como el Quan Shu, solo así se obtendrá una base sólida y una maestría excelente».

La primera parte del libro presenta ejercicios que pertenecen a la sección «Ejercicios externos» (WAI GONG) destinados al desarrollo del «poder externo» (WAI ZHUANG). Incluye ejercicios para el desarrollo de la «dureza» (YING GONG), la «ligereza» (QING GONG) y la «flexibilidad» (ROU GONG). La segunda parte del libro trata del desarrollo del «poder interno» (NEI ZHUANG): se describe el masaje según el método NEI ZHUANG XING GONG, el método «enjuagar la médula» XI SUI y se proporcionan algunas fórmulas de medicamentos para aumentar el nivel del «poder interno».

Sin duda, el libro será útil para los practicantes serios de estilos tradicionales de artes marciales chinas que desean alcanzar un dominio genuino.

LIAN GONG MI JUE: SECRET METHODS OF ACQUIRING EXTERNAL AND INTERNAL MASTERY

The book was written by Jin Yi Ming in collaboration with Guo Cui Ya. The first edition of the book was issued in August of 1930. The book was printed by the Publishing House Hua Lian in Shanghai.

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The book covers “external” (WAI GONG) and “internal” (NEI GONG) training methods practiced by traditional schools of the “Shaolin family” (SHAOLIN PAI).

Lulu Press
2007

LIAN GONG MI JUE: MÉTODOS SECRETOS PARA ALCANZAR LA MAESTRÍA EXTERNA E INTERNA

El libro fue escrito por Jin Yi Ming en colaboración con Guo Cui Ya. La primera edición del libro se publicó en agosto de 1930. El libro fue impreso por la editorial Hua Lian en Shanghái.

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Publishing House Hua Lian
Shanghai, 1930

Translated from Chinese

Jin Yi Ming, Guo Cui Ya

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EL DOMINIO EXTERNO E INTERNO

Editorial Hua Lian
Shanghái, 1930

Traducido del chino

Jin Yi Ming, Guo Cui Ya

LIAN GONG MI JUE: Secret Methods of Acquiring
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Senior Brother Yi Ming, Master of the Wudang School.

"...It is not an idle talk that “Strength can not overcome the Pugilistic Art (Quan Shu), the Pugilistic Art can not overcome Internal Mastery (Gong Fu)”. The people think that it is enough to exercise the Pugilistic Art (Quan Shu) but few know that the Pugilistic Art can not withstand the Internal Mastery (Gong Fu) as the Pugilistic Art is sprouts of Gong Fu and Gong Fu itself is the base and root of the Pugilistic Art. There are people who exercise only Gong Fu and do not exercise Quan Shu. But nobody heard that Quan Shu can be exercised without exercising Gong Fu. Such “mastery” is like flying fluff or floating duckweed - too weak base. It is necessary to exercise both Gong Fu and Quan Shu, only in that case there will be a strong base and excellent Mastery.”

Jin Yi Ming from Yangzhou. The third decade of August, the 19-th year of the Chinese Republic (1930). Shanghai, province of Jiangsu.

Hermano mayor Yi Ming, maestro de la escuela Wudang.

«... No es una simple frase hecha que «la fuerza no puede vencer al arte marcial (Quan Shu), y el arte marcial no puede vencer al dominio interno (Gong Fu)». La gente cree que basta con practicar el arte marcial (Quan Shu), pero pocos saben que el arte marcial no puede resistir el dominio interno (Gong Fu), ya que el arte marcial es un brote del Gong Fu y el Gong Fu en sí mismo es
la base y la raíz del arte marcial. Hay personas que solo practican Gong Fu y no practican Quan Shu. Pero nadie ha oído que se pueda practicar Quan Shu sin practicar Gong Fu. Tal «dominio» es como pelusa voladora o lentejas de agua flotantes
: una base demasiado débil. Es necesario practicar tanto el Gong Fu como el
Quan Shu, solo así se conseguirá una base sólida y un dominio excelente».

Jin Yi Ming, de Yangzhou. Tercera década de agosto, año 19 de la República China (1930). Shanghái, provincia de Jiangsu.

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Foreword by Zhang

In my childhood I went to a private school, liked to challenge boys of my age, often fell down, ignoring pain and bruises. I drove many to tears. Only thanks to morals given to me by my Tutor I realized how dishonorably I had behaved. My schoolmate Jin Yi Ming was older and stronger than I was. He liked to wrestle to test his strength no less than I did. We were like brothers, bosom friends. Of course, I used to bully him but he never showed his superiority over me and other boys, to which I often gave up myself, so the Tutor never punished him. However, each one has one's own way of thinking and judgment. Sometimes a man of courage makes an impression of a timid man and modesty and simplicity, as a rule, are inherent in a man of true intellect. Apparently that is the will of the Almighty. At present we view antiquity like three-year old children view eighty-year olds, and we do not wish to be disappointed. Now, being a grown-up man of high standing, I recall my childhood with some gladness and sorrow. Now everything has changed. Reflection about recent years stirs up uneasiness. However, it is common knowledge that the teaching of Yi Ming on the martial art is in step with the times. Who does not know about the wonderful and miraculous fist of Jin Yi Ming? I read a lot of books on martial arts written by him. "Secret Methods of Internal Training" is the most valuable book. The author expresses himself in the book and the book like a mirror reflects the author. It is especially true in this case – Mastery (Gong Fu) of the author is presented extremely vividly and fully. The author's request to furnish a foreword evoked bygone times in me and I feel some qualm…

Prólogo de Zhang

En mi infancia fui a una escuela privada, me gustaba desafiar a los niños de mi edad, a menudo me caía, ignorando el dolor y los moretones. Hice llorar a muchos. Solo gracias a la moral que me inculcó mi tutor me di cuenta de lo deshonroso que había sido mi comportamiento. Mi compañero de clase Jin Yi Ming era mayor y más fuerte que yo. Le gustaba luchar para poner a prueba su fuerza tanto como a mí. Éramos como hermanos, amigos íntimos. Por supuesto, yo solía intimidarlo, pero él nunca demostró su superioridad sobre mí y los demás niños, a los que a menudo yo mismo renunciaba, por lo que el tutor nunca lo castigó. Sin embargo, cada uno tiene su propia forma de pensar y juzgar. A veces, un hombre valiente da la impresión de ser tímido, y la modestia y la sencillez, por regla general, son inherentes a un hombre de verdadero intelecto. Al parecer, esa es la voluntad del Todopoderoso. En la actualidad, vemos la antigüedad como los niños de tres años ven a los de ochenta, y no queremos sentirnos decepcionados. Ahora, siendo un hombre adulto de alta posición, recuerdo mi infancia con cierta alegría y tristeza. Ahora todo ha cambiado. La reflexión sobre los últimos años me produce inquietud. Sin embargo, es de conocimiento común que las enseñanzas

de Yi Ming sobre las artes marciales están en sintonía con los tiempos. ¿Quién
no conoce el maravilloso y milagroso puño de Jin
Yi Ming? He leído muchos libros sobre artes marciales escritos por él. «Métodos secretos de entrenamiento interno» es el más valioso
libro. El autor se expresa en el libro y el libro
refleja al autor como un espejo. Esto es especialmente cierto en este caso:
el dominio (Gong Fu) del autor se presenta de forma extremadamente vívida y completa. La petición del autor de escribir un prólogo me ha evocado tiempos pasados y siento cierta inquietud...

6 June of the 19-th year[1]
(1930)
Junior disciple Zhang Qing Ling

6 de junio del año 19[1]
(1930)
Discípulo menor Zhang Qing Ling

Editor’s notes:
1
As it was often done in China in the first half of the 20-th century, chronology
starts from the Chinese Revolution of 1911.

Notas del editor:
1
Como era habitual en China en la primera mitad del siglo XX, la cronología
comienza a partir de la Revolución China de 1911.

Author’s Preface

The road to power and flourishing (of a state) passes, first of all, through building up people’s health. When Russia rattles the saber, when insults come from Japan, when winds are blowing and it is raining over China, descendants of Emperors of Yan and Huang[2]
, those sick and weak-willed citizens, must acquire such a (combat) technique as to make the country invincible. That is none other than the base for further development as well as a method of counteraction to external interventions. However, it is not an idle talk that he who possesses strength does not match a man in command of the pugilistic art and he who is in command of the pugilistic art can not match a man in command of Gong Fu. The people think that it is enough to exercise the pugilistic art (Quan Shu) but few know that the pugilistic art can not withstand the “internal mastery” (Gong

Fu) as the pugilistic art is sprouts of Gong Fu and Gong Fu itself is the base and root of the pugilistic art. There are people who exercise only Gong Fu and do not exercise the pugilistic art. But nobody heard that the pugilistic art can be exercised without exercising Gong Fu. Such "mastery" is like flying fluff or floating duckweed - too weak base. It is necessary to exercise both Gong Fu and Quan Shu, only in that case there will be a strong base and excellent Mastery. It can be said for comparison that if people are strong, a state is strong. Of course, it is necessary to train and teach troops but it would be much more farsighted to start from training and teaching the people (nation). Otherwise, it would be the same thing as exercising the pugilistic art without exercising Gong Fu – a weak base. If you wish to rule the country, first you must rule your own house. If you wish to rule your own house, you must be capable of ruling yourself. The aim of exercising is not to subjugate (another) man, but to subjugate yourself. If you can subjugate yourself, you will be able to subjugate others as well and be unconquered (by them). If you are able of conquering, others wouldn't dare to conquer you. I have written this book to follow dictates of my conscience. Niu Ti Sheng, Chairman of the Government in the province of Jiangsu and the Chief of "The House of National Martial Art" at the same time, presented me four hieroglyphs – Jiang Guo Zhi Ji – "To strengthen the State is the base of all". We must inspire our four hundred million countrymen for exercising martial arts. If it really happens, if we start seeking for perfection to erase the disgraceful image of "The sick nation of the Eastern Asia", our efforts in the development of the national martial art (Guo Shu) will have the sense.

Prefacio del autor

El camino hacia el poder y la prosperidad (de un Estado) pasa, en primer lugar,
por mejorar la salud de la población. Cuando Rusia hace sonar la espada, cuando llegan insultos de Japón, cuando soplan los vientos y llueve sobre China, los descendientes de los emperadores Yan y Huang[2],
esos ciudadanos enfermos y de voluntad débil, deben adquirir una técnica (de combate) tal que haga al país invencible.
Eso no es más que la base para un mayor desarrollo, así como un método de contrarrestar las intervenciones externas.
Sin embargo, no es una charla ociosa que quien posee fuerza no está a la altura de un hombre que domina el arte del pugilismo y que quien domina el arte del pugilismo no puede estar a la altura de un hombre que
domina el Gong Fu. La gente cree que basta con practicar el arte pugilístico (Quan Shu), pero pocos saben que el arte pugilístico no puede resistir el «dominio interno» (Gong Fu), ya que el arte pugilístico es un brote del Gong Fu y el Gong Fu en sí mismo es la base y la raíz del arte pugilístico. Hay personas

que solo practican el Gong Fu y no practican el arte marcial. Pero nadie ha oído que el arte marcial se pueda practicar sin practicar el Gong Fu. Tal «maestría» es como pelusa que vuela o lentejas de agua que flotan: una base demasiado débil. Es necesario practicar tanto el Gong Fu como el Quan Shu, solo en ese caso habrá una base sólida y una maestría excelente. Se puede decir, a modo de comparación, que si las personas son fuertes, un estado es fuerte. Por supuesto, es necesario entrenar y enseñar a las tropas, pero sería mucho más visionario empezar por entrenar y enseñar al pueblo (nación). De lo contrario, sería lo mismo que practicar el arte marcial sin practicar Gong Fu: una base débil. Si deseas gobernar el país, primero debes gobernar tu propia casa. Si deseas gobernar tu propia casa, debes ser capaz de gobernarte a ti mismo. El objetivo del ejercicio no es someter a (otro) hombre, sino someterte a ti mismo. Si puedes someterte a ti mismo, también podrás someter a los demás y serás invencible (para ellos). Si eres capaz de conquistar, los demás no se atreverán a conquistarte. He escrito este libro para seguir los dictados de mi conciencia. Niu Ti Sheng, presidente del Gobierno de la provincia de Jiangsu y jefe de «La Casa de las Artes Marciales Nacionales» al mismo tiempo, me regaló cuatro jeroglíficos: Jiang Guo Zhi Ji, «Fortalecer el Estado es la base de todo». Debemos inspirar a nuestros cuatrocientos millones de compatriotas para que practiquen las artes marciales. Si realmente ocurre, si comenzamos a buscar la perfección para borrar la imagen vergonzosa de «La nación enferma del este de Asia», nuestros esfuerzos en el desarrollo del arte marcial nacional (Guo Shu) tendrán sentido.

The third decade of August, the 19-th year of the Chinese Republic (1930).
Jin Yi Ming from Yangzhou.
Shanghai, province of Jiangsu.

La tercera década de agosto, año 19 de la República China (1930).
Jin Yi Ming, de Yangzhou.
Shanghái, provincia de Jiangsu.

Editor’s notes:

2 Yan Di (abbreviated Yan) and Huang Di (abbreviated Huang), two emperors in ancient Chinese legends, are said to be the earliest ancestors of the Chinese nation.

Notas del editor:
2
 Yan Di (abreviado Yan) y Huang Di (abreviado Huang), dos emperadores de las antiguas leyendas chinas, son considerados los primeros antepasados de la nación china
.

Master Jin Yi Ming executes the exercise “Splits in the shape of hieroglyph “One” ( ).

El maestro Jin Yi Ming ejecuta el ejercicio «Aperturas en forma del jeroglífico «Uno» ( ).

Explanations to the exercise “Splits in the shape of hieroglyph “One” ( )”

Explicaciones del ejercicio «Divisiones en forma de jeroglífico «Uno» ( )»

Split is considered to be a Gong Fu for children, the best thing is to exercise it from young years. I was able to do slits when I was about ten and could tilt the torso to the right and left. Then some break in trainings occurred, therefore now I can do only in such a way: one foot lies flat-wise on the surface and the other foot is arranged vertically (its toe points up). This photo was taken when I was about thirty. If in this position you turn the upper part of your torso to the right, while maintaining feet position unchanged (the right foot is in vertical position, its toe points up, the left foot lies flat-wise on the surface) and set your arms aside to the horizontal position, the split will be in the shape of hieroglyph “Ten” (+). He who is able to do the split in the shape of hieroglyph (-), as a rule, can do the split in the shape of hieroglyph (+) too. That’s why I will not describe the latter separately.

La apertura lateral se considera un Gong Fu para niños, lo mejor es practicarla desde pequeños. Yo era capaz de hacer aperturas laterales cuando
tenía unos diez años y podía inclinar el torso hacia la derecha y hacia la izquierda. Luego
tuve que interrumpir los entrenamientos, por lo que ahora solo puedo hacerlo
de esta manera: un pie queda apoyado en el suelo y el
otro se coloca en vertical (con los dedos apuntando hacia arriba). Esta foto
fue tomada cuando tenía unos treinta años. Si en esta posición giras la parte superior del torso hacia la derecha, manteniendo la posición de los pies

sin cambiar (el pie derecho en posición vertical, con la punta hacia arriba, y el pie izquierdo apoyado en el suelo) y colocas los brazos a los lados en posición horizontal, la apertura tendrá la forma del jeroglífico «Diez» (+). Quien es capaz de hacer la apertura en forma de jeroglífico (-), por regla general, también puede hacerla en forma de jeroglífico (+). Por eso no describiré esta última por separado.

Master Jin Yi Ming is doing the exercise “Iron Bridge”.

El maestro Jin Yi Ming está haciendo el ejercicio «Puente de hierro».

Rhymed Rule of the Iron Bridge:
“The Iron Bridge” is hard Gong Fu.
The head and feet are on props, the body hangs in the air.
After long training you fill yourself with vital strength and power.
The breast and stomach are strained like a drawn bow.
You are like a steel beam that support a great weight.

Regla rimada del Puente de Hierro:
El «Puente de Hierro» es un kung fu difícil.
La cabeza y los pies están apoyados en soportes, el cuerpo cuelga en el aire.
Después de un largo entrenamiento, te llenas de fuerza vital y poder.
El pecho y el estómago están tensos como un arco tensado.
Eres como una viga de acero que soporta un gran peso.
El Puente de Hierro es un kung fu difícil.

General Knowledge about
“Internal” and “External”,
“Soft” and “Hard” Gong Fu

Conocimientos generales sobre
el «interno» y el «externo»,
el «suave» y el «duro» Gong Fu

Gong Fu concealed inside a human body is the “internal” Gong Fu and Gong Fu revealed through body extremities is the “external” Gong Fu. The “internal” Gong Fu is opposite to the “external” one like the “soft” Gong Fu is opposite to the “hard” one. It is better to exercise the “internal” Gong Fu than the “external” one. It is better to exercise the “external” Gong Fu than not to exercise at all. Internal mastery is stronger than external one. Though people who attained external mastery certainly much stronger than those who do not exercise at all. Those who exercise see how their health becomes stronger

from day to day. Who do not exercise, even if they initially had good health, become weaker from day to day. If the “external” Gong Fu of a man reached a certain level, we can speak about his bravery and courage. If a man achieved success in the “internal” Gong Fu, we can speak about his learning. It is possible to astonish and frighten people with bravery and courage but only learning allows a man to attain the peak of perfection. In that lies the difference between the “internal” and “external” Gong Fu. It is like the difference between a layman and a saint: even if they stand close to each other, they are as far from each other as the sky from the earth.

People know training methods of Ba Duan Jin[3] but do not know wonderful training methods of the “internal” Gong Fu. It is the same as to throw away gold and jade and keep clay and sand. It is tantamount to coming to a treasure house for bricks. However, who actually wishes to get genuine methods for acquiring Gong Fu craves for it like a hungry man for food, like a thirsty man for a drink. It is easy to earn heaps of money but it is difficult to get at least one secret. Everybody has his own way and a true connoisseur reluctantly gives a piece of advice. Even if common interests and aspirations arose, training methods were revealed, a secret recipe passed on, all the same, everything goes like in the proverb: “Useful drug always is bitter”; they retreat in the face of difficulties and stop halfway. Because of it the national heritage perishes. Methods of Gong Fu can and must be promoted and passed on, but one must not flippantly treat that matter. Hard will and commitment are required to learn the “internal” Gong Fu, otherwise there will be one possible result: you will stop halfway and your undertaking fails on the threshold of success. It is imperative to arouse interest; therefore one should start from rather simple and understandable methods to reach great deepness with time. In agreement with above the author explains the “external” Gong Fu first and only then the “internal” Gong Fu. Correspondingly, methods for arms and legs training are given first, then methods for the whole body. The “hard” Gong Fu is treated first, then the “soft” Gong Fu.

The aim of the “hard” Gong Fu is to acquire strength and invincibility and the aim of the “soft” Gong Fu is to acquire flexibility and resilience. Thus, both types of Gong Fu look like being opposite to each other. Therefore, a man exercising the “hard” Gong Fu must not simultaneously exercise the “soft” Gong Fu and vice versa. If a man wants to acquire both “soft” and “hard” Gong Fu, one must not try to achieve both aims at the same time, it should be done in succession. The problem is what to do first. The author thinks the “hard” Gong Fu (mastery) to be improved first, which favors strengthening bone structure, development and reinforcement of muscles and tendons. Then, after reaching a certain level in the “hard” Gong Fu, one may proceed to exercise the “soft” Gong Fu, which leads to higher elasticity of muscles and tendons. Such an approach allows avoiding negative factors that can arise from simultaneous exercising of both types of Gong Fu, a

magnificent effect is attainable at that. If a man has really achieved a high level of mastery, he can be hard and soft, tough and flexible. When “hardness” is required, he uses physical force and his hardness is comparable with stone and metal. When “softness” is required, he becomes light and weightless like a hair or feather.
It is thought that it is better to exercise the “soft” Gong Fu in childhood and the “hard” Gong Fu at mature age. As a result of it many who exercised in childhood acquired only the “soft” Gong Fu and did not come close to learning the “hard” Gong Fu. In their turn, many who exercise at mature age focus attention to “hardness” and ignore “softness”. There are few who are in command of both types of Gong Fu. Below we shall give training methods of the “hard” Gong Fu and proceed to the “soft” Gong Fu in the second part of the book.

El Gong Fu oculto dentro del cuerpo humano es el Gong Fu «interno», y el Gong Fu que se manifiesta a través de las extremidades del cuerpo es el Gong Fu «externo».
El Gong Fu «interno» es opuesto al «externo», al igual que el Gong Fu «suave» es opuesto al «duro».
Es mejor practicar el Gong Fu «interno» que el «externo».
Es mejor practicar el Gong Fu «externo» que no practicar nada. Es mejor practicar el Gong Fu «externo» que no practicar nada. El dominio interno es más fuerte que el externo. Aunque las personas que han alcanzado el dominio externo son sin duda mucho más fuertes que las que no practican nada. Las que practican ven cómo su salud se fortalece día a día. Las que no practican, aunque inicialmente tuvieran buena salud, se debilitan día a día. Si el Gong Fu «externo» Gong Fu de un hombre alcanza cierto nivel, podemos hablar de su valentía y coraje. Si un hombre alcanza el éxito en el Gong Fu «interno», podemos hablar de su aprendizaje. Es posible sorprender y asustar a la gente con valentía y coraje, pero solo el aprendizaje permite a un hombre alcanzar la cima de la perfección. Ahí radica la diferencia entre el Gong Fu «interno» y el «externo». Es como la diferencia entre un laico y un santo: aunque estén cerca el uno del otro, están tan lejos el uno del otro como el cielo de la tierra.
La gente conoce los métodos de entrenamiento de Ba Duan Jin[3], pero no conoce los maravillosos métodos de entrenamiento del Gong Fu «interno». Es lo mismo que tirar el oro y el jade y quedarse con la arcilla y la arena. Es como ir a una casa del tesoro en busca de ladrillos.
Sin embargo, quien realmente desea obtener métodos genuinos para adquirir Gong Fu lo ansía como un hombre hambriento ansía la comida, como un hombre sediento ansía la bebida. Es fácil ganar montones de dinero, pero es difícil conseguir al menos un secreto. Cada uno tiene su propio método

y un verdadero conocedor da consejos a regañadientes. Incluso si surgieran intereses y aspiraciones comunes, se revelaran métodos de entrenamiento y se transmitiera una receta secreta, todo seguiría igual, como dice el proverbio: «La medicina útil siempre es amarga»; se retiran ante las dificultades y se detienen a mitad de camino. Por eso perece el patrimonio nacional. Los métodos del Gong Fu pueden y deben promoverse y transmitirse, pero no se debe tratar ese asunto a la ligera. Se requiere una voluntad firme y compromiso para aprender el Gong Fu «interno», de lo contrario solo habrá un resultado posible: te detendrás a mitad de camino y tu empresa fracasará en el umbral del éxito. Es imperativo despertar el interés; por lo tanto, se debe comenzar con métodos bastante simples y comprensibles para alcanzar una gran profundidad con el tiempo. De acuerdo con lo anterior, el autor explica primero el Gong Fu «externo» Fu y solo después el Gong Fu «interno». En consecuencia, primero se dan los métodos para el entrenamiento de brazos y piernas, y luego los métodos para todo el cuerpo. Primero se trata el Gong Fu «duro» y luego el Gong Fu «suave».

El objetivo del Gong Fu «duro» es adquirir fuerza e invencibilidad, y el objetivo del Gong Fu «suave» es adquirir flexibilidad y resistencia. Por lo tanto, ambos tipos de Gong Fu parecen ser opuestos entre sí. Por lo tanto, una persona que practique el Gong Fu «duro» no debe practicar simultáneamente el Gong Fu «blando» y viceversa. Si una persona quiere adquirir tanto el Gong Fu «blando» como el «duro», no debe intentar alcanzar ambos objetivos al mismo tiempo, sino que debe hacerlo de forma sucesiva. El problema es qué hacer primero. El autor cree que primero se debe mejorar el Gong Fu «duro» (maestría), que favorece el fortalecimiento de la estructura ósea y el desarrollo y refuerzo de los músculos y tendones. Luego, después de alcanzar un cierto nivel en el Gong Fu «duro», se puede proceder a practicar el Gong Fu «suave», que conduce a una mayor elasticidad de los músculos y tendones. Este enfoque permite evitar los factores negativos que pueden surgir al ejercer simultáneamente ambos tipos de Gong Fu, con lo que se puede lograr un efecto magnífico. Si un hombre ha alcanzado realmente un alto nivel de maestría, puede ser duro y suave, resistente y flexible. Cuando se requiere «dureza», utiliza la fuerza física y su dureza es comparable a la de la piedra y el metal. Cuando se requiere «suavidad», se vuelve ligero e ingrávido como un cabello o una pluma.

Se cree que es mejor practicar el Gong Fu «suave» en la infancia y el Gong Fu «duro» en la edad madura. Como resultado de ello, muchos de los que practicaron en la infancia solo adquirieron el Gong Fu «suave» Gong Fu y no se acercaron al aprendizaje del Gong Fu «duro». A su vez, muchos de los que practican en la madurez centran su atención en la «dureza» y descuidan la «suavidad». Son pocos los que dominan ambos tipos de Gong Fu. A continuación, presentaremos los métodos de entrenamiento del Gong Fu «duro» y pasaremos al

Gong Fu «suave» en la segunda parte del libro.

Editor’s notes:
3 “Eight Pieces of Brocade”, a complex of eight exercises; according to one of the versions was created by marshal Yue Fei (1103-1142) to improve physical training of soldiers; according to other data originates in Shaolin.

Notas del editor:
3 «Ocho piezas de brocado», un complejo de ocho ejercicios; según una de las versiones, fue creado por el mariscal Yue Fei (1103-1142) para mejorar el entrenamiento físico de los soldados; según otros datos, tiene su origen en Shaolin.

Part I

Parte I

WAI GONG

WAI GONG

Methods of “External” Training

Métodos de entrenamiento «externo»

Hard Gong Fu.

Gong Fu duro.

Training Methods for Legs and Stances

Métodos de entrenamiento para piernas y posturas

One should start acquiring the “hard” Gong Fu from leg training. Legs support the whole body. Even if you attained a certain level of mastery but your legs are not trained, the base of your mastery like a tree without roots is not solid. Therefore, one should start from thorough leg training. Below we relate about concrete methods of legs and stances training.

Se debe comenzar a adquirir el Gong Fu «duro» a partir del entrenamiento de las piernas.
Las piernas sostienen todo el cuerpo. Incluso si has alcanzado un cierto nivel de maestría, pero tus piernas no están entrenadas, la base de tu maestría, como un árbol sin raíces, no es sólida. Por lo tanto, se debe comenzar con un entrenamiento exhaustivo de las piernas. A continuación, relatamos métodos concretos de entrenamiento de piernas y posturas.

MA DANG BU – Rider's Stance

To take the "Rider's stance" (Ma Dang Bu, or shortly Ma Bu), set feet to sides, point toes forward, bend your legs in knees and squat. Hips must be located horizontally, knees must be on the same vertical with toes. Keep the torso and the neck straight (vertically). Clasp your hands into fists and straighten arms to sides at the shoulder level, the arms position must resemble hieroglyph "One" ( ). Palms centers face down, Hu Kou4 points forward. Stare forward. You must maintain complete immobility while exercising, do not move arms, lean forward, backward or to sides. The backbone must be vertical, keep the head straight, body weight must be evenly distributed between both legs, feet must press against the ground with the whole sole.
Exercise the stance Ma Bu twice a day – in the morning and evening and count aloud, starting from "one". That way you control the time of being in the stance; at the same time breathing becomes easier5
. Breathing must be free and natural;
one must not hold or speed up one's breath. The time in the stance must be gradually increased. With time you will feel that arms and legs become stronger. After long and persistent exercising you will feel that your feet are as if rooted in the ground and your arms and legs are filled with force. Legs will stand so firm that it will be hard for anybody to push you off your place.
In spite of apparent simplicity this exercise is very important, one must spend a lot of strength and time to master it. That posture is the best for leg training, so the sound acquisition of Ma Bu is the indispensable condition of the initial stage of training process.

MA DANG BU – Postura del jinete

Para adoptar la «postura del jinete» (Ma Dang Bu, o Ma Bu para abreviar), coloque los pies a los lados, apunte los dedos de los pies hacia adelante, doble las piernas por las rodillas y

ponerse en cuclillas. Las caderas deben estar en posición horizontal, las rodillas deben estar en la misma vertical que los dedos de los pies. Mantenga el torso y el cuello rectos (en vertical). Cierre los puños y estire los brazos a los lados a la altura de los hombros, la posición de los brazos debe parecerse al jeroglífico «Uno» ( ). Las palmas de las manos miran hacia abajo, Hu Kou4 apunta hacia adelante. Mire al frente. Debe mantener una inmovilidad completa mientras hace el ejercicio, no mueva los brazos, no se incline hacia adelante, hacia atrás ni hacia los lados. La columna vertebral debe estar vertical, mantenga la cabeza recta, el peso del cuerpo debe distribuirse uniformemente entre ambas piernas, los pies deben presionar contra el suelo con toda la planta.

Practique la postura Ma Bu dos veces al día, por la mañana y por la noche, y cuente en voz alta, empezando por «uno». De esta manera, controlará el tiempo que permanece en la postura y, al mismo tiempo, le resultará más fácil respirar5 . La respiración debe ser libre y natural; no se debe contener ni acelerar la respiración. El tiempo en la postura debe aumentarse gradualmente. Con el tiempo, sentirá que los brazos y las piernas se fortalecen. Después de un ejercicio largo y persistente, sentirá que sus pies están como arraigados en el suelo y que sus brazos y piernas están llenos de fuerza. Las piernas se mantendrán tan firmes que será difícil que alguien te empuje y te haga perder el equilibrio.

A pesar de su aparente simplicidad, este ejercicio es muy importante, hay que dedicarle mucha fuerza y tiempo para dominarlo. Esa postura es la mejor para entrenar las piernas, por lo que la adquisición sólida de Ma Bu es una condición indispensable en la etapa inicial del proceso de entrenamiento.

[Master Guo Cui Ya demonstrates the stance Ma Bu.

It is imperative to the development of leg strength to exercise the stance Ma Bu. Submerge Qi down, keep the torso vertically, maintain balance. One must not lean to sides, forward or backward.]

[El maestro Guo Cui Ya muestra la postura Ma Bu.

Es imprescindible para desarrollar la fuerza de las piernas practicar la postura Ma Bu. Sumerja el Qi hacia abajo, mantenga el torso en posición vertical, mantenga el equilibrio. No debe inclinarse hacia los lados, hacia adelante ni hacia atrás].

GONG JIAN BU GONG –
Exercising “Stance of Bow and
Arrow”

GONG JIAN BU GONG –
Ejercicio de la «postura del arco y la flecha»

Training methods for the stance “Bow and Arrow” (Gong Jian Bu) differs from training methods of the “Rider’s” stance (Ma Bu). When exercising Ma Bu, it is necessary to maintain complete immobility, any movements are not allowed – it is a static training. On the contrary, exercising Gong Jian Bu is a dynamic exercise which includes punching, torso turning, swiftness and mobility of the whole body is developed at that.
The posture for training is the following: set feet forward and back in order the distance between them to be equal to a big step. The front leg is bent in knee and the back leg is straight. Toes of both feet point forward and a little aside (obliquely), feet are parallel to each other. The shin of the bent (front) leg must be vertical. Usually this position is called “Bow in front, Arrow behind” (Qian Gong Hou Jian) but there are other names too. If the left leg is in front it is called “Left bow, right arrow” (Juo Gong Yu Jian”). If the right leg is in front it is called “Right bow, left arrow (Yu Gong Juo Jian). The common name of the position is Gong Jian Bu – “Position of Bow and Arrow”. The hands are clenched into fists, the arms are bent in elbows, the elbows are moved back so that fists to be near the waist, palm centers point upward.
After taking the initial position, proceed to training. If your left leg is bent and located in front, punch with the right fist forward (the arm straightens horizontally at the shoulder level; while punching, the fists turns with the palm center downward). Then turn to the right side (for example, if in the beginning you stood facing east, you must turn to 180 degrees with the face to west; for that shift body weight a little to the front parts of feet, raise a little bit heels and turn to the right, the front parts of feet being axes of rotation). While turning, the right fist that punched before returns to the initial position near the waist with palm center turned upward. At the same time the left arm straightens to the right; while taking the right Gong Bu, the left fist punches to the right (straight arm, the fist at the shoulder level with its center facing down). Turn in such a way alternately to the left and right, taking the position “Bow and Arrow” and making one punch after another.
At first one must not exercise to the point of exhaustion. At the first stage, it is important to keep up with correctness of stances and blows, so it is not worth hurrying. It is necessary to increase gradually the load – number of repetitions, speed and strength of blows. With time arms and legs will become stronger, deftness and swiftness in punching and torso turning will

develop.

Los métodos de entrenamiento para la postura «Arco y flecha» (Gong Jian Bu) difieren de los métodos de entrenamiento de la postura «Jinete» (Ma Bu). Al practicar Ma Bu, es necesario mantener una inmovilidad completa, no se permiten movimientos, es un entrenamiento estático. Por el contrario, practicar Gong Jian Bu es un ejercicio dinámico que incluye puñetazos, giros del torso, y en el que se desarrolla la rapidez y la movilidad de todo el cuerpo.
La postura para el entrenamiento es la siguiente: colocar los pies hacia adelante y hacia atrás de manera que la distancia entre ellos sea igual a un gran paso. La pierna delantera está doblada por la rodilla y la pierna trasera está recta.
Los dedos de ambos pies apuntan hacia adelante y un poco hacia un lado (en diagonal), los pies están paralelos entre sí. La espinilla de la pierna flexionada (delantera) debe estar vertical. Por lo general, esta posición se denomina «Arco delante, flecha detrás» (Qian Gong Hou Jian), pero también hay otros nombres. Si la pierna izquierda está delante, se denomina «Arco izquierdo, flecha derecha» (Juo Gong Yu Jian). Si la pierna derecha está delante, se denomina «Arco derecho, flecha izquierda» (Yu Gong Juo Jian). El nombre común de la posición es Gong Jian Bu, «Posición del arco y la flecha». Las manos se cierran en puños, los brazos se doblan por los codos, los codos se mueven hacia atrás para que los puños queden cerca de la cintura, con las palmas hacia arriba.
Después de tomar la posición inicial, proceda al entrenamiento. Si su pierna izquierda está doblada y situada delante, golpee con el puño derecho hacia adelante (el brazo se estira horizontalmente a la altura del hombro; mientras se golpea, los puños giran con el centro de la palma hacia abajo).
Luego gira hacia el lado derecho (por ejemplo, si al principio estabas de pie mirando hacia el este, debes girar 180 grados con la cara hacia el oeste; para ello, desplaza un poco el peso del cuerpo hacia la parte delantera de los pies, levanta un poco los talones y gira hacia la derecha, siendo la parte delantera de los pies el eje de rotación). Mientras gira, el puño derecho que golpeó antes vuelve a la posición inicial cerca de la cintura con el centro de la palma hacia arriba. Al mismo tiempo, el brazo izquierdo se estira hacia la derecha; mientras se toma el Gong Bu derecho, el puño izquierdo golpea hacia la derecha (brazo recto, el puño a la altura del hombro con el centro hacia abajo). Gire de esta manera alternativamente

hacia la izquierda y hacia la derecha, tomando la posición «Arco y flecha» y
dando un golpe tras otro.
Al principio no se debe ejercitar hasta el agotamiento. En la primera etapa, es importante mantener la corrección de las posturas y los golpes, por lo que no vale la pena apresurarse. Es necesario aumentar gradualmente la carga: número de repeticiones, velocidad y fuerza de los golpes. Con el tiempo, los brazos y las piernas se fortalecerán, y se
desarrollará la destreza y la rapidez en los golpes y los giros del torso.

[Master Guo Cui Ya in the position “Left bow, right arrow”]
[Maestro Guo Cui Ya en la posición «Arco izquierdo, flecha derecha»]

[Master Guo Cui Ya in the position “Right bow, left arrow”.]
[Maestro Guo Cui Ya en la posición «Arco a la derecha, flecha a la izquierda».]

Red Child Worships Goddess
Guan Yin

Niño rojo rinde culto a la "diosa" Guan Yin

Stand upright with feet together. Raise one leg forward up to the horizontal position (straight leg), the foot toe points up. The other leg stands steady, it toe is turned outside (a firm toe and heel position and the knee a little bent are three constituent parts of position steadiness). Fold arms in front of the breast (like Buddhists fold palms as a token of greeting and adoration, finger tips point up). The arms are bent in elbows in front of the breast, finger tips are at the shoulder level. The torso is straight, stare forward, do not lower your head. After taking the above position, bend the supporting leg and move down. Then unbend the supporting leg and slowly rise up. Try to keep the leg that is stretched forward horizontal, do not bend the knee. Move down and rise up again. It should be done many times.
With time leg strength will increase manifold. At first this exercise may seem very difficult to do and may be
you will be able only to squat (on one leg) but will not be able to rise up or will be able to squat and rise up only one time or even not able to stand on one leg. But if you exercise persistently from day to day, with time you will be able to do this exercise easily. Leg strength will increase with higher loads. If by exercising both legs in turn you will be able to bring number of repetitions up to hundred times, your legs will get tremendous

strength. If you encounter an enemy who acquired high mastery, he will not be able to endure even one of your kicks.

Póngase de pie con los pies juntos. Levante una pierna hacia adelante hasta la posición horizontal (pierna estirada), con la punta del pie hacia arriba. La otra pierna permanece firme, con la punta del pie hacia afuera (una posición firme de los dedos y el talón y la rodilla ligeramente flexionada son tres elementos constituyentes de la estabilidad de la posición). Cruce los brazos delante del pecho (como los budistas cruzan las palmas de las manos en señal de saludo y adoración, con las yemas de los dedos hacia arriba). Los brazos están doblados por los codos delante del pecho, con las yemas de los dedos a la altura de los hombros. El torso está recto, mira al frente, no bajes la cabeza. Después de adoptar la posición anterior, dobla la pierna de apoyo y baja. A continuación, estira la pierna de apoyo y levántate lentamente. Intenta mantener la pierna estirada hacia delante en posición horizontal, sin doblar la rodilla.
Baja y vuelve a subir. Debe hacerse muchas veces.
Con el tiempo, la fuerza de las piernas aumentará considerablemente. Al principio, este ejercicio puede parecer muy difícil de hacer y es posible que solo puedas hacer sentadillas (con una pierna), pero no puedas levantarte, o que solo puedas hacer sentadillas y levantarte una vez, o incluso que no puedas mantenerte de pie sobre una pierna. Pero si practicas con constancia día tras día, con el tiempo podrás realizar este ejercicio fácilmente. La fuerza de las piernas aumentará con cargas más pesadas. Si al ejercitar ambas piernas por turnos consigues llegar a realizar cien repeticiones, tus piernas adquirirán una fuerza tremenda.
Si te enfrentas a un enemigo que ha alcanzado un alto nivel de maestría, no podrá soportar ni una sola de tus patadas.

[Master Guo Cui is doing the exercise “A red child worships goddess Guan Yin”.]
[El maestro Guo Cui está haciendo el ejercicio «Un niño rojo adora a la "diosa" Guan Yin».]

[Master Guo Cui is doing the exercise “A red child worships goddess Guan Yin”.]

[El maestro Guo Cui está haciendo el ejercicio «Un niño rojo adora a la "diosa" Guan Yin».]

Striking One Leg at the Other

Golpear una pierna con la otra

Take the stance “at attention”. Place hands on the waist (Hu Kou points up, the thumb is behind, the other four fingers are in front). Make a step forward with the left leg, put down the left feet to the ground, make a strong kick with the instep of the right foot at the back part of the left shin at the ankle level[6] (i.e. at the place where laces are tied on the lower part of the trouserleg). Then, without putting down the right foot to the ground, make a step with the right leg forward. After putting the right foot on the ground, make a strong kick with the instep of the left foot at the back part of the right shin at the ankle level. In such a way, stepping with the right and left leg in succession, you kick with the instep of the back leg at the back part of the ankle joint of the front leg. It is necessary to exercise daily. With time your legs will stand firmly like piles dug into the ground. If you wish to strengthen your legs considerably you should not ignore this exercise.

Adopte la postura «atención». Coloque las manos en la cintura (Hu Kou apunta hacia arriba, el pulgar está detrás y los otros cuatro dedos están delante). Dé un paso adelante con la pierna izquierda, apoye el pie izquierdo en el suelo y dé una fuerte patada con el empeine del pie derecho en la parte posterior de la espinilla izquierda, a la altura del tobillo[6] (es decir, en el lugar donde se atan los cordones en la parte inferior de la pernera del pantalón). A continuación, sin apoyar el pie derecho en el suelo, da un paso con la pierna derecha hacia adelante. Después de apoyar el pie derecho en el suelo, da una fuerte patada con el empeine del pie izquierdo en la parte posterior de la espinilla derecha, a la altura del tobillo. De esta manera, dando pasos sucesivos con la pierna derecha y la izquierda, se patea con el empeine de la pierna trasera en la parte posterior de la articulación del tobillo de la pierna delantera. Es necesario practicar este ejercicio a diario. Con el tiempo, sus piernas se mantendrán firmes como pilotes clavados en el suelo. Si desea fortalecer considerablemente sus piernas, no debe ignorar este ejercicio.

[Master Guo Cui is doing the exercise “Striking one leg at the other”.

Kick with the instep of the back feet at the lower part of the shin of the front leg, behind, at the ankle level. Step forward in turn with both legs. Keep the torso vertical, do not sway. With time legs are filled with force. You will always win prize places in races.]

[El maestro Guo Cui está haciendo el ejercicio «Golpear una pierna con la otra».

Patee con el empeine del pie trasero en la parte inferior de la espinilla de la pierna delantera, por detrás, a la altura del tobillo. Dé un paso adelante con
ambas piernas. Mantenga el torso vertical, no se balancee. Con el tiempo, las piernas se llenarán de fuerza. Siempre ganará premios en las carreras.]

Editor’s notes:
6
That is actually means that the kick is done at the Achilles tendon.

Notas del editor:
6
Eso significa, en realidad, que la patada se da en el tendón de Aquiles.

Hard Gong Fu.
Gong Fu duro.

Training Methods for
Arms and Forearms

Métodos de entrenamiento para brazos y antebrazos

Striking with Forearms and
Elbows

Golpear con los antebrazos y los codos

A part of an arm from a wrist to an elbow has a hard and solid bone, therefore it suits well for exercising the hard Gong Fu. As far as the wrist is concerned, it is a less solid part of the arm, especially of its inner part. It is comparatively easy to train the outer part of a wrist and much more difficult the inner one, but certainly it is necessary to train the inner part of a wrist, one can not do without it. One must train oneself consistently and persistently and in some time the strength of the inner side of a wrist will not be inferior to that one of the outer side.
The training method is as follows. Take a stand beside a pole that supports the house roof. Strike at the pole with both

forearms in succession, with both outer and inner parts. Raise the right forearm to the right and up and strike at the pole with the inner part of the forearm, then move the right arm to the left side and strike at the pole with the outer side of the forearm. Then do the same with the left arm. Move from the elbow to the wrist and back in such a way to harden the forearm on the whole length. You should not strike hard at first, you may simply push the pole. Increase number and strength of blows gradually. With time your arms become strong and the pole start shaking under your blows. Proceed to trainings with trees after it. Choose a tree with smooth rind that is not too thick at first and go on training persistently. With time the tree will start trembling from your blows and start withering. Then, proceed to a thicker tree. Your forearms will ultimately become as hard as stone or metal. If you strike at an ordinary (untrained) man, you will inevitably cause bone fracture and a rupture of tendons in him. If you strike at a tree, it will tremble. Only keep in mind that you should not hasten to get results in Gong Fu training; to exercise persistently and not from time to time, this is the most important; in that case mastery will be excellent.

Training methods for elbows on the whole is identical to training methods for forearms. Blows at a pole or a tree must also be made. One must only keep in mind that the region of an elbow consists of three parts. They are the lower part of the elbow (on the forearm), the upper part of the elbow (on the shoulder) and the tip of the elbow. Three parts of the elbow are used to deliver different kinds of blows but the training methods (hardening) for them are the same. The tip of the elbow is used for powerful blows with great piercing force and the lower and upper parts of the elbow are used to deliver powerful “splitting” blows. Many think that is enough to train only one (usually the right) elbow. However, it is better to train both elbows, as arms and elbows are most often used in a real hand-to-hand combat. In order to overwhelm an experienced enemy, one must certainly have two trained arms and elbows. Results of persistent training will always be needed and here everything unexceptionally depends on will of iron and tenacious commitment of a trainee.

Una parte del brazo, desde la muñeca hasta el codo, tiene un hueso duro y sólido,
por lo que es muy adecuada para practicar el Gong Fu duro. En cuanto a la muñeca,
es una parte menos sólida del brazo,
especialmente su parte interna. Es relativamente fácil entrenar la parte exterior de la muñeca y mucho más difícil la interior, pero sin duda es necesario entrenar la parte interior de la muñeca, no se puede prescindir de ello. Hay que entrenarse de forma constante y persistente y, con el tiempo, la fuerza de la parte interior de la muñeca no será inferior a la de la parte exterior.

El método de entrenamiento es el siguiente. Colóquese junto a un poste

que sostenga el techo de la casa. Golpee el poste con ambos antebrazos sucesivamente, con la parte exterior e interior. Levante el antebrazo derecho hacia la derecha y hacia arriba y golpee el poste con la parte interior del antebrazo, luego mueva el brazo derecho hacia el lado izquierdo y golpee el poste con la parte exterior del antebrazo. Luego haz lo mismo con el brazo izquierdo. Mueve desde el codo hasta la muñeca y viceversa de tal manera que endurezcas el antebrazo en toda su longitud. No debes golpear fuerte al principio, puedes simplemente empujar el poste. Aumenta gradualmente el número y la fuerza de los golpes. Con el tiempo, tus brazos se fortalecerán y el poste comenzará a temblar bajo tus golpes. A continuación, pasa a entrenar con árboles. Elige un árbol con corteza lisa que no sea demasiado grueso al principio y sigue entrenando con perseverancia. Con el tiempo, el árbol comenzará a temblar con tus golpes y empezará a marchitarse. Entonces, pasa a un árbol más grueso. Tus antebrazos acabarán endureciéndose como la piedra o el metal. Si golpeas a un hombre normal (sin entrenamiento), inevitablemente le causarás fracturas óseas y roturas de tendones. Si golpeas un árbol, este temblará. Solo ten en cuenta que no debes apresurarte para obtener resultados en el entrenamiento de Gong Fu; lo más importante es ejercitarse con perseverancia y no de vez en cuando; en ese caso, el dominio será excelente.

Métodos de entrenamiento para los codos en general

Los métodos de entrenamiento para los codos son, en general, idénticos a los métodos de entrenamiento para los antebrazos. También se deben dar golpes a un poste o a un árbol. Solo hay que tener en cuenta que la región del codo consta de tres partes. Son la parte inferior del codo (en el antebrazo), la parte superior del codo (en el hombro) y la punta del codo. Las tres partes del codo se utilizan para dar diferentes tipos de golpes, pero los métodos de entrenamiento (endurecimiento) para ellas son los mismos. La punta del codo se utiliza para golpes potentes con gran fuerza penetrante y las partes inferior y superior del codo se utilizan para dar golpes potentes «divididos». Muchos piensan que basta con entrenar solo un codo (normalmente el derecho). Sin embargo, es mejor entrenar ambos codos, ya que los brazos y los codos son los que más se utilizan en un combate cuerpo a cuerpo real.

Para poder dominar a un enemigo experimentado,
es imprescindible tener los dos brazos y codos entrenados.

Siempre serán necesarios los resultados de un entrenamiento persistente y aquí todo depende, sin excepción, de una voluntad de hierro y del compromiso tenaz del alumno.

Striking at Sand Bags

Golpear sacos de arena

Training in blows at a sand bag not only increases the strength of arms but also improves mobility and flexibility of torso and legs. It might be said that it is one of the best methods to perfect one's skills in the hard Gong Fu. During the first stage, hang a bag filled with sand and small pebbles on a beam indoors or on a tree. The weight of the bag and proportion of sand and pebble must be selected individually according to your physical development. The bag must hang approximately at the breast level of the trainee. Each day, in the morning and evening, one must strike different kinds of blows at the bag with both arms in any sequence you like: with palms, fists, elbows, forearms. The blows must not be too strong at first in order to avoid body damage. Blow strength must be increased with arm strengthening. With time the bag will start swinging under your blows. As soon as the bag makes a swing to your side, it is necessary to make an immediate punch or strike with another part of your arm, not letting the bag to approach you. Blows must be hailed one after another, from the left and right, like rain drops, without interruption. With time arms will become strong and then some sand or pebbles may be added in the bag. Train yourself in such a way again, trying to attain continuous, strong and well-aimed blows. Increase gradually the weight of the bag and its hardness (the proportion of sand and pebbles in the bag) with the growth of your strength and mastery.

With time you will feel that you are able to do the exercise easily, that means that one bag already is not enough. In that case you hang beside one more sand bag. Usually the distance between the bags is about 7-8 CHIs[7], but it may differ, depending on the length of ropes for bags and the dimension of your training site. Training methods are similar: take a stand between the two bags and strike at them in succession, keeping both bags at some distance and not letting them to approach you. Here you must use your fists, palms, elbows, and forearms, depending on the distance to the bag, its speed and the position in regard to you. When you learn to deal with two bags freely, you may hang the third bag at an equal distance from two others (that means the bags are located in a triangle pattern). Take a stand in the middle of the triangle formed by the bags and train yourself as above described. The only difference is like that: in the previous case (two bags) you struck on each bag in turn, now no sequence is observed, a blow is made at the bag which is the nearest to you at the present moment. If you haven't got enough time to beat off a bag with fist or arm, resort to kicking. You must act swiftly and adroitly - the bags must not get in touch with your torso or head.

Having acquired the exercise with three bags, add the fourth one. Now the bags must hang on sides of a square and you stand in its center so the bags will be in front, back, on the right and left. The training methods remain to be the same. If you acquire this kind of Gong Fu well, you, even attacked by several enemies at the same time and from different directions, can successfully defend yourself and will not give them a chance to

approach you. This kind of Gong Fu is usually acquired for practical use.

El entrenamiento con golpes en un saco de arena no solo aumenta la fuerza de los brazos, sino que también mejora la movilidad y la flexibilidad del torso y las piernas. Se podría decir que es uno de los mejores métodos para perfeccionar las habilidades en el Gong Fu duro. Durante la primera etapa, cuelgue un saco lleno de arena y guijarros pequeños en una viga en el interior o en un árbol. El peso del saco y la proporción de arena y guijarros deben seleccionarse individualmente de acuerdo con su desarrollo físico.

El saco debe colgar aproximadamente a la altura del pecho del practicante. Cada día, por la mañana y por la noche, se deben dar diferentes tipos de golpes a la bolsa con ambos brazos en cualquier secuencia que se desee: con las palmas, los puños, los codos, los antebrazos. Los golpes no deben ser demasiado fuertes al principio para evitar daños corporales.

La fuerza de los golpes debe aumentarse a medida que se fortalecen los brazos. Con el tiempo, la bolsa comenzará a balancearse bajo sus golpes. Tan pronto como la bolsa se balancee hacia su lado, es necesario dar un puñetazo inmediato o golpear con otra parte del brazo, sin dejar que la bolsa se acerque a usted. Los golpes deben ser lanzados uno tras otro, desde la izquierda y la derecha, como gotas de lluvia, sin interrupción. Con el tiempo, los brazos se volverán fuertes y entonces se podrá añadir arena o guijarros a la bolsa. Entrénate de nuevo de esta manera, tratando de lograr golpes continuos, fuertes y bien dirigidos. Aumenta gradualmente el peso de la bolsa y su dureza (la proporción de arena y guijarros en la bolsa) a medida que aumenta tu fuerza y dominio.

Con el tiempo sentirás que eres capaz de hacer el ejercicio fácilmente, lo que significa que una bolsa ya no es suficiente. En ese caso, cuelga otra bolsa de arena al lado. Por lo general, la distancia entre las bolsas es de unos 7-8 CHIs[7], pero puede variar, dependiendo de la longitud de las cuerdas de las bolsas y de las dimensiones de tu lugar de entrenamiento. Los métodos de entrenamiento son similares: colócate entre las dos bolsas y golpéalas sucesivamente, manteniendo ambas bolsas a cierta distancia y sin dejar que se acerquen a ti. Aquí debes usar los puños, las palmas, los codos y los antebrazos, dependiendo de la distancia al saco, su velocidad y la posición con respecto a ti. Cuando aprendas a manejar dos sacos con soltura, puedes colgar el tercer saco a la misma distancia de los otros dos (lo que significa que los sacos están situados en forma de triángulo). Colócate en el centro del triángulo formado por las bolsas y entrena

como se ha descrito anteriormente. La única diferencia es la siguiente: en
el caso anterior (dos bolsas) golpeabas cada bolsa por turno,
ahora no se sigue ninguna secuencia, se da un golpe a la bolsa que
esté más cerca de ti en ese momento. Si no tienes
tiempo suficiente para golpear una bolsa con el puño o el brazo, recurre
a las patadas.
Debes actuar con rapidez y destreza: las bolsas no deben entrar en
contacto con tu torso o cabeza.
Una vez que domines el ejercicio con tres bolsas, añade la cuarta.
Ahora las bolsas deben colgar a los lados de un cuadrado y tú
te colocas en el centro, de modo que las bolsas estén delante, detrás, a
la derecha
y a la izquierda. Los métodos de entrenamiento siguen siendo los mismos.
Si
adquieres bien este tipo de Gong Fu, incluso si te atacan varios
enemigos al mismo tiempo y desde diferentes direcciones, podrás
defenderte con éxito y no les darás la oportunidad de
acercarse a ti. Este tipo de Gong Fu se suele adquirir para
su uso práctico.

Editor's notes:
7
CHI, a Chinese measure of length approximately equal to 1/3 m (33 cm),
or
1.094 ft. The distance between bags is about 2.3 m (7.66 ft) to 2.6 m
(8.75 ft).

Notas del editor:
7
CHI, una medida china de longitud equivalente aproximadamente a 1/3 m
(33 cm) o
1,094 pies. La distancia entre las bolsas es de aproximadamente 2,3 m
(7,66 pies) a 2,6 m (8,75 pies).

Pulling a Hanging Sand Bag

Tirar de una bolsa de arena colgada

Training methods for "Pulling a hanging sand bag" is as follows.
One should fill a bag made of canvas with some sand and small
stones (pebbles or gravel). Bag weight depends on your physical
capabilities when you start training. Hang up the bag by a cord
on an indoor beam, at the level of your breast approximately.
Arrange a pulley on the beam. Take the second cord and lay it
over the pulley. Tie one of the ends to the neck of the hanging
bag, tie a small cloth ball to the second end of the cord for
convenience of catching by hand. Take a stand beside the bag in
the position Gong Bu ("Bow in front, arrow behind"). Place
one of the hands on your waist, move the second one forward

and seize the cloth ball at the end of the cord. Pull the cord down and toward you, causing the bag to start rising up. If the left leg is in front, pull the bag with your right hand; if the right leg is in front, pull with your left hand. Draw the arm toward you, then return it to the initial position slowly. The bag will return to the initial lower position. Then pull toward you again and so on, until you exhaust. Change the stance after that and pull the bag with the other hand.
It is necessary to train oneself in similar way twice a day, in the morning and evening. With growth of arms strength, bag weight and number of exercise repetitions should be gradually increased. Alongside with the above-mentioned position Gong Bu, you can also exercise in the position Ma Bu ("Rider's stance"). In that case you take a stand with your side facing the bag and pull the bag with the cord. The stance must be maintained stable and firm and the position of legs and torso unchanged. When you attain mastery in that exercise, you will be able to pull even a big and heavy man and he will tumble down like a rotten tree.

Los métodos de entrenamiento para «tirar de una bolsa de arena colgada» son los siguientes.
Se debe llenar una bolsa de lona con arena y piedras pequeñas (guijarros o grava). El peso de la bolsa depende de sus capacidades físicas
cuando comience el entrenamiento. Cuelgue la bolsa con una cuerda en una viga interior, aproximadamente a la altura del pecho.
Coloque una polea en la viga. Tome la segunda cuerda y colóquela sobre la polea. Ata uno de los extremos al cuello de la bolsa colgante y ata una pequeña bola de tela al segundo extremo de la cuerda para que sea más fácil agarrarla con la mano. Colócate de pie junto a la bolsa en
la posición Gong Bu («Arco delante, flecha detrás»). Coloca una de las manos en la cintura, mueve la segunda hacia adelante y agarra la bola de tela del extremo de la cuerda. Tire de la cuerda hacia abajo y hacia usted, haciendo que la bolsa comience a elevarse. Si la
pierna izquierda está delante, tire de la bolsa con la mano derecha; si la pierna derecha
está delante, tire con la mano izquierda. Lleve el brazo hacia usted y luego vuelva a la posición inicial lentamente. La bolsa volverá a la posición inicial más baja. A continuación, tire hacia usted de nuevo
y así sucesivamente, hasta que se canse. Cambie la postura después de eso y
tire de la bolsa con la otra mano.
Es necesario entrenarse de manera similar dos veces al día, por la mañana y por la noche. A medida que aumenta la fuerza de los brazos, se debe aumentar gradualmente el peso de la bolsa
y el número de repeticiones del ejercicio.
Junto con la posición Gong

Bu mencionada anteriormente, también puede hacer ejercicio en la posición Ma Bu («postura del jinete
»). En ese caso, colóquese de lado frente al
saco y tire de él con la cuerda. La postura debe
mantenerse estable y firme, y la posición de las piernas y el torso
sin cambios. Cuando domine ese ejercicio, podrá tirar incluso de un
hombre grande y pesado y este caerá
como un árbol podrido.

[There is an iron hook above, over which a cord tied to the bag is laid. A small bamboo handle is tied to the other end of the cord. During a training session one must hold the handle and pull the cord. In that way arms strength increases. The photo shows a training method somewhat different from that one described in the text but the essence of the matter is the same.

Master Liang Zu Rung is doing the exercise “Pulling a hanging sand bag”.]

[Hay un gancho de hierro en la parte superior, sobre el que se coloca una cuerda atada a la bolsa.
En el otro extremo de la cuerda hay atado un pequeño mango de bambú. Durante una sesión de entrenamiento, hay que sujetar el mango y tirar de la
cuerda. De esta forma, se aumenta la fuerza de los brazos. La foto muestra un
método de entrenamiento algo diferente al descrito en
el texto, pero la esencia es la misma.

El maestro Liang Zu Rung está realizando el ejercicio «Tirar de una bolsa de arena colgada
».]

Bandying Sand Bags

Bolsas de arena para lanzar

This exercise requires bags different from that ones for the exercise “Striking at sand bags”, a training method is also different. First, here the size and weight of bags is smaller. Second, this exercise is not individual but a group one: the group can be of 2-3 men up to 4-5 men. At the initial stage bag weight usually is about 10 JINs (5 kg or 11 lb) but it may be more or less, depending on the physical condition of a trainee. If even number of men participates, they form two subgroups and line up opposite each other. The distance between the subgroups is selected depending on the training level of participants. Initially the first group throws bags, the second one

catches them, then vice versa, the second throws, the first one catches and so on. In such a way they bandy bags, evenly training the left and right arms. That work can be complicated with higher growth of training level: bags are thrown in any sequence, at different heights and at different angles. Here some dexterity and skill are required: one must move forward and backward to catch a flying bag. One can also throw a bag to any member of the opposite group; that introduces the element of unexpectedness, develops peripheral vision and the ability of visual control over the situation around. The weight of bags must be gradually increased, arms strength will grow respectively. In the process of such training mobility and dexterity increase, coordination (mutual work) of arms, legs, torso, and eyes improve, strength and endurance increase. If you simultaneously improve the pugilistic skills (fighting techniques) you will be able to attain a rather high level of mastery.

Este ejercicio requiere bolsas diferentes a las utilizadas en el ejercicio «Golpear bolsas de arena», y el método de entrenamiento también es
diferente. En primer lugar, aquí el tamaño y el peso de las bolsas son menores.
En segundo lugar, este ejercicio no es individual, sino grupal: el grupo puede estar formado por entre 2 y 3 hombres, hasta 4 o 5. En la fase inicial, el peso de la bolsa
suele ser de unos 10 jin (5 kg o 11 lb), pero puede ser mayor o menor, dependiendo de la condición física del participante. Si participa un número par de hombres, se forman dos subgrupos y se alinean uno frente al otro. La distancia entre los subgrupos se selecciona en función del nivel de entrenamiento de los participantes. Inicialmente, el primer grupo lanza las bolsas y el segundo
las atrapa, luego se invierte el orden, el segundo lanza y el primero atrapa, y así sucesivamente. De esta manera, se lanzan las bolsas, entrenando de manera uniforme
los brazos izquierdo y derecho. Este ejercicio se puede complicar a medida que aumenta el nivel de entrenamiento: las bolsas se lanzan en cualquier
secuencia, a diferentes alturas y en diferentes ángulos. Aquí se requiere cierta
destreza y habilidad: hay que moverse hacia adelante y hacia atrás para atrapar una bolsa en vuelo. También se puede lanzar una bolsa a cualquier
miembro del grupo contrario, lo que introduce el elemento de imprevisibilidad, desarrolla la visión periférica y la capacidad de control visual sobre la situación circundante. El peso de las bolsas debe aumentarse gradualmente, la fuerza de los brazos crecerá respectivamente. En el proceso de dicho entrenamiento, la movilidad y la destreza aumentan, la coordinación (trabajo mutuo) de brazos, piernas, torso y ojos mejora, la fuerza y la resistencia aumentan. Si mejora simultáneamente las habilidades pugilísticas (técnicas de lucha),

podrá alcanzar un nivel bastante alto de maestría.

Exercising with a Stone Padlock

Hacer ejercicio con un candado de piedra

Exercising with a stone padlock is special exercises to develop arm strength, strengthening elbows, shoulders and wrists. The stone padlock is a stone gymnastic tool in the shape a padlock where an upper “shackle” serves as a handle. There is a great deal of methods for training with the stone padlock. Initially one should do so: set one arm against your side, firmly squeeze the “shackle” of the padlock with the other arm and raise it above your head. Raise the padlock at first with the method of “pushing”, that is in one movement from the floor to the position above the head with the straight arm. Then, when muscles become strong, do it in two steps: at first raise the padlock to your shoulder with the arm bent and the elbow pressed to your side. Then, push the padlock up above your head. Initially you may help yourself with legs and torso movements, with time when arms become stronger you must raise the padlock, using only arms force without straining legs and torso muscles. Later, it is necessary to proceed from the “pushing” to the method of “press”, i.e. to raise the padlock slowly and lower it slowly.
After acquiring the previous exercise, proceed to more complicated ones. For instance, stretch the arm with the padlock forward or to a side in the horizontal plane and return it to the breast. Or stretch the arm and stop, gradually increasing the time of staying in that position. Further, it is necessary to throw the padlock up, at that one arm throws, the other arm catches and vice versa. More complex variant of that exercise is juggling with the padlock. At that the padlock can make one, two or even more turns, depending on the height to which it is thrown. It is possible to develop the arms strength equal to 1000 JINs in such a way[8].

El ejercicio con un candado de piedra consiste en ejercicios especiales para desarrollar la fuerza de los brazos y fortalecer los codos, los hombros y las muñecas. El candado de piedra es un aparato de gimnasia de piedra con forma de candado, en el que la parte superior del «arnés» sirve de asa. Existen muchos métodos para entrenar con el candado de piedra. Al principio, se debe hacer lo siguiente: colocar un brazo junto al costado, apretar firmemente el «arque» del candado con el otro brazo y levántelo por encima de la cabeza. Levante el candado al principio con el método de

«empujar», es decir, en un solo movimiento desde el suelo hasta la posición por encima de la cabeza con el brazo estirado. Luego, cuando los músculos se fortalezcan, hágalo en dos pasos: primero levante el candado hasta el hombro con el brazo doblado y el codo apretado contra el costado. A continuación, empuje el candado por encima de la cabeza. Al principio puede ayudarse con los movimientos de las piernas y el torso, pero con el tiempo, cuando los brazos se fortalezcan, deberá levantar el candado utilizando solo la fuerza de los brazos, sin forzar los músculos de las piernas y el torso. Más adelante, es necesario pasar del método de «empujar» al de «presionar», es decir, levantar el candado lentamente y bajarlo lentamente.

Una vez dominado el ejercicio anterior, pasa a otros más complicados. Por ejemplo, estira el brazo con el candado hacia delante o hacia un lado en el plano horizontal y vuelve a colocarlo sobre el pecho. O estira el brazo y detente, aumentando gradualmente el tiempo de permanencia en esa posición. Además, es necesario lanzar el candado hacia arriba, de modo que un brazo lo lance y el otro lo atrape, y viceversa. Una variante más compleja de ese ejercicio es hacer malabares con el candado. En ese caso, el candado puede dar una, dos o incluso más vueltas, dependiendo de la altura a la que se lance. De esta manera es posible desarrollar una fuerza en los brazos equivalente a 1000 JIN[8].

Editor’s notes:

8

JIN, a Chinese measure of weight equal to 0.5 kg (1.102 lb) approximately.

Notas del editor:

8

JIN, una medida de peso china equivalente a aproximadamente 0,5 kg (1,102 lb).

Exercising with a Stone Yoke

Hacer ejercicio con un yugo de piedra

Methods for exercising with a stone yoke (barbell) are almost the same as methods for a stone padlock. Only exercises with a stone padlock are done with each arm in turn and a stone yoke (barbell) is usually held with both arms. The usual weight of a stone yoke is two, three or even four times bigger than that one of a stone padlock. Usually the weight of a stone yoke is within 100-160 JINs (50-80 kg or 110-176 lb), but the final choice of

the weight depends on your physical conditions.
The stone yoke consists of two stone disks with holes in the center where a strong bamboo pole is inserted. The training method is as follows: take a stand in front of the barbell, opposite the middle part of the pole (the bar); part your feet to the left and right to a distance of one step. Lean over and grasp the pole (the bar) with both hands (palms are turned toward you, thumbs are turned to face each other). The distance between your hands must be about 1-2 CHIs (33-66 cm or 1.094-2.188 ft). Raise up the barbell to the breast with a jerk, at the same time straighten legs and take the vertical position. Make a pause. At that moment elbows of both arms are pressed to your sides with palms facing up, the insides of wrists point forward. Tilt the torso a little back and strain stomach muscles, maintain the stable position. Straighten arms and push the barbell up above your head and then return to the initial position to your shoulders. If you feel that you have enough strength, push the barbell once more, if not, put them down to the floor. This exercise must be done each day. Try to raise and put down the beam at least several times. With time strength of arms will increase and you will be able to raise the barbell with one arm.
Exercising with barbell demands good coordination of all parts of the body; while exercising the body must be mobile and the legs quick. It is necessary to control the position of your body's center of gravity and the position of the barbell all the time, otherwise in case of the smallest negligence a danger of damaging your body arises. It is better for a physically strong man to exercise with barbell and for a less strong one with a stone padlock or a stone for five fingers (see below), it is easy and useful.

Los métodos para hacer ejercicio con un yugo de piedra (barra) son casi los mismos que los métodos para un candado de piedra. Solo los ejercicios con un
candado de piedra se realizan con cada brazo por turno y un yugo de piedra
(barra) se suele sujetar con ambos brazos. El peso habitual de un yugo de piedra es dos, tres o incluso cuatro veces mayor que el de un candado de piedra. Por lo general, el peso de un yugo de piedra oscila entre
100-160 JIN (50-80 kg o 110-176 lb), pero la elección final del peso depende de sus condiciones físicas.
El yugo de piedra consta de dos discos de piedra con agujeros en el centro donde se inserta una fuerte barra de bambú. El método de entrenamiento
es el siguiente: colóquese frente a la barra,
frente a la parte central de la barra; separe los pies hacia la izquierda y la derecha a una distancia de un paso. Inclínese y agarre
la barra con ambas manos (las palmas hacia

usted, los pulgares uno frente al otro). La distancia entre las manos debe ser de aproximadamente 1-2 CHI (33-66 cm o 1,094-2,188 pies). Levante la barra hasta el pecho con un tirón, al mismo tiempo que estira las piernas y adopta la posición vertical. Haga una pausa. En ese momento, los codos de ambos brazos están pegados a los costados con las palmas hacia arriba y la parte interior de las muñecas apuntando hacia adelante. Incline un poco el torso hacia atrás y tense los músculos abdominales, mantenga la posición estable. Estire los brazos y empuje la barra por encima de la cabeza y luego vuelva a la posición inicial sobre los hombros. Si sientes que tienes suficiente fuerza, empuja la barra una vez más; si no, déjala en el suelo. Este ejercicio debe realizarse todos los días. Intenta levantar y bajar la barra al menos varias veces. Con el tiempo, la fuerza de los brazos aumentará y podrás levantar la barra con un solo brazo.
Hacer ejercicio con la barra exige una buena coordinación de todas las partes del cuerpo; mientras se hace ejercicio, el cuerpo debe estar móvil y las piernas ágiles. Es necesario controlar la posición del centro de gravedad del cuerpo y la posición de la barra en todo momento, ya que, de lo contrario, ante la más mínima negligencia, existe el peligro de dañar el cuerpo. Es mejor que un hombre físicamente fuerte haga ejercicio con barra y que uno menos fuerte lo haga con un candado de piedra o una piedra para cinco dedos (véase más abajo), es fácil y útil.

[Master Wan Hou An is exercising with a stone yoke, holding it on his head.

“You shift legs to follow the rotation of the torso.
The stone yoke rotates to follow head turns.
The yoke rotates on the head – it is incomparable and unsurpassed mastery.” /Jin Yi Ming/]

[El maestro Wan Hou An está haciendo ejercicio con un yugo de piedra, sosteniéndolo sobre su cabeza.

«Cambias de pierna para seguir la rotación del torso.
El yugo de piedra gira para seguir los giros de la cabeza.
El yugo gira sobre la cabeza: es una maestría incomparable e insuperable». /Jin Yi Ming/]

[Master Yang Dian Bang is exercising with a stone yoke, supporting it with one bent arm located in the horizontal plane on the shoulder level. The weight of the barbells is about 150

JINs (75 kg or 165 lb). Master Yang says that he does not need to apply great efforts to do this exercise. Today he had to maintain this position longer time to take a photo; however, judging by that how easy he stood, he almost was not conscious that the stone yoke was heavy, he felt easy and free.]

[El maestro Yang Dian Bang está haciendo ejercicio con un yugo de piedra, sosteniéndolo con un brazo doblado situado en el plano horizontal a la altura del hombro. El peso de las barras es de unos 150 JIN (75 kg o 165 lb). El maestro Yang dice que no necesita hacer un gran esfuerzo para realizar este ejercicio. Hoy ha tenido que mantener esta posición durante más tiempo para hacer una foto; sin embargo,
a juzgar por lo fácil que le resultaba mantenerse en pie, casi no era consciente
del peso del yugo de piedra, se sentía cómodo y libre].

[Master Wu Xi Liang during a training session. The barbell are held on elbows.

It is easy to raise barbell up but it is not so simple to lower it, therefore we recommend choosing sufficiently light barbell at first. One must lower the barbell, grasping them with hands by its bar, at first with one hand, then with the other. One may catch the bar of the barbell with both hands at the same time, but it is more difficult variant. One must not thoughtlessly try it without understanding the essence of the matter.]

[El maestro Wu Xi Liang durante una sesión de entrenamiento. Las barras se
sujetan con los codos.

Es fácil levantar la barra, pero no es tan sencillo bajarla, por lo que recomendamos elegir una barra suficientemente ligera al principio. Hay que bajar la barra, agarrándola con las manos por su barra, primero con una mano y luego con la otra. Se puede agarrar la barra con ambas manos al mismo tiempo,
pero es una variante más difícil. No se debe intentar sin pensar, sin comprender la esencia del asunto].

[Master Wu Xi Liang during a training session. The stone yoke is raised with one hand.

If you make your barbell swing with the force of the wrist, it is called “Lotus leaves sway in the wind” (FENG PIAO HE YE). If you toss up your barbell with your left arm and catch it up with your right arm, this method is called “Deity passes the bridge” (XIAN REN GUO JIAO). It is difficult to capture those movements; therefore we decided to make only a description.]

[El maestro Wu Xi Liang durante una sesión de entrenamiento. El yugo de piedra
se levanta con una sola mano.

Si haces balancear la barra con la fuerza de la muñeca, se denomina «Las hojas de loto se mecen con el viento» (FENG PIAO HE YE).
Si lanzas la barra con el brazo izquierdo y la atrapas
con el derecho, este método se denomina «La deidad cruza el puente» (XIAN REN GUO JIAO). Es difícil captar esos
movimientos, por lo que hemos decidido limitarnos a una descripción].

Exercising with a Stone Grasped
with Five Fingers

Ejercicio con una piedra sujeta con los cinco dedos

The essence of the method is as follows: take a stone weighing about 10 JINs (5 kg or 11 lb) or more or less, depending on your physical capabilities. Ask a stone-cutter to do so that the stone will have the shape of a disc with smooth and flat upper and lower sides. It is necessary to chisel five hollows 7-8 FENs[9] (2.31-2.64 cm or 0.92-1.05 in) deep in the upper sides of the stone. Relative position of the hollows is so that it would be convenient to grasp with five fingers slightly spread. Part your feet to the left and right at the distance of one step, bend legs in knees, take Ma Bu stance. Place one of the hand on the waist and grasp a stone with five fingers of the other hand. Concentrate force in fingertips, raise up the stone to the breast level. Turn the hand with back down and fingers up, the lower surface of the stone will point up and the surface with holes for fingers down respectively. The arm remains slightly bent in elbow. Let the stone down to the groin level, turn it with the side with holes up and raise it again to the breast level. Exercise both arms in turn several times. It is necessary to exercise each day in the morning and evening. While exercising, the number of lifting and lowering movements must be counted; increase that number gradually. This method is significantly easier as compared with exercising with a stone yoke.

La esencia del método es la siguiente: tome una piedra que pese aproximadamente 10 JIN (5 kg o 11 lb) más o menos, dependiendo de su capacidad física. Pida a un cantero que le haga una piedra con forma de disco, con las caras superior e inferior lisas y planas. Es necesario cincelar cinco huecos de 7-8 FEN [9]
(2,31-2,64 cm o 0,92-1,05 pulgadas) de profundidad en la parte superior de la
piedra. La posición relativa de los huecos es tal que resulte

cómodo agarrarla con los cinco dedos ligeramente separados. Separe los pies hacia la izquierda y la derecha a una distancia de un paso, doble las piernas por las
rodillas y adopte la postura Ma Bu. Coloque una de las manos en la cintura
y agarre una piedra con los cinco dedos de la otra mano.
Concentre la fuerza en las yemas de los dedos y levante la piedra hasta el nivel del pecho.
Gire la mano con la parte posterior hacia abajo y los dedos hacia arriba, la superficie inferior
de la piedra apuntará hacia arriba y la superficie con los agujeros para los dedos hacia abajo, respectivamente. El brazo permanece ligeramente doblado en
el codo. Baja la piedra hasta la altura de la ingle, gírala con el lado con agujeros hacia arriba y vuelve a levantarla hasta la altura del pecho. Ejercita
ambos brazos por turnos varias veces. Es necesario hacer ejercicio cada día por la mañana y por la noche. Mientras se hace ejercicio, se debe contar el número
de movimientos de levantamiento y bajada; aumenta
ese número gradualmente. Este método es significativamente más fácil en comparación con el ejercicio con un yugo de piedra.

[Master Jin Yi Ming is exercising with a stone grasped with five fingers.

Five hollows for five fingers have been chiseled in the stone.
Raise the stone up, firmly holding it in fingers. Turn the stone upside down, so its lower side will be in the horizontal plane.
Return the stone to the initial position and repeat the movement after a short pause. With time the wrist will acquire required flexibility and force.]

[El maestro Jin Yi Ming está haciendo ejercicio con una piedra que sujeta con los cinco dedos.

Se han tallado cinco huecos para los cinco dedos en la piedra.
Levanta la piedra, sujetándola firmemente con los dedos. Dale la vuelta a la piedra,
de modo que su parte inferior quede en el plano horizontal.
Vuelve a colocar la piedra en la posición inicial y repite el movimiento tras una breve pausa. Con el tiempo, la muñeca adquirirá la flexibilidad y la fuerza necesarias.]

[Master Jin Yi Ming is exercising with a stone grasped with five fingers.

He makes his wrist flexible by practicing his arm. It is necessary to turn the stone over many times in succession. After training for a long time the stone will seem light like a head of cabbage.]

[El maestro Jin Yi Ming está haciendo ejercicio con una piedra sujeta con los cinco dedos.

Flexibiliza la muñeca practicando con el brazo. Es necesario dar muchas vueltas a la piedra seguidas. Después de entrenar durante mucho tiempo, la piedra parecerá tan ligera como una cabeza de col.]

Editor's notes:
9
FEN, a unit of length equal to 0.33 cm or 0.1312 in.

Notas del editor:
9
FEN, unidad de longitud equivalente a 0,33 cm o 0,1312 pulgadas.

Hard GONG FU.

GONG FU duro.

Training Methods for
Palms and Fingers

Métodos de entrenamiento para las palmas y los dedos

Hardening of the Palms with a
Sand Bag

Endurecimiento de las palmas con una bolsa de arena

Training method for palms with a sand bag is as follows. Take a bag made of canvas and fill it with sand. The weight of the bag and its size is decided upon by a trainee himself. Usually the length of the bag is about 1.5 CHIs (0.5 m, or 1.64 ft), the width is about 8 CUNs[10] (26.7 cm, or 10.5 in), the diameter of a bag filled with sand is a little more than 4 CUNs (13.3 cm, or 5.25 in) respectively. Put the sand bag on a bench or a stone footstep in the yard. Each day, early in the morning and before going to bed, you strike at the bag. The exercise is divided into three parts. The first part: delivering chopping blows with the edge of the palm, that is, with the place from the wrist to the little finger. The second part: striking with the back of the hand. The third part: striking with a palm (with the whole surface). You strike in the above-mentioned sequence, changing hands. One should not apply excessive efforts initially; training intensity must be increased gradually. After 100 days of uninterrupted training a sand bag may be replaced with a big stone.

El método de entrenamiento para las palmas con una bolsa de arena es el siguiente. Tome una bolsa de lona y llénela con arena. El peso de la bolsa y su tamaño lo decide el propio alumno. Por lo general, la longitud de la bolsa es de aproximadamente 1,5 CHI (0,5 m o 1,64 pies), la anchura es de aproximadamente 8 CUN[10] (26,7 cm o 10,5 pulgadas) y el diámetro de una bolsa llena de arena es de poco más de 4 CUN (13,3 cm o 5,25 pulgadas) respectivamente. Coloque la bolsa de arena en un banco o en un escalón de piedra en el patio. Cada día, temprano por la mañana y antes de acostarse, golpee la bolsa. El ejercicio se divide en tres partes. Primera parte: dar golpes cortantes con el borde de la palma, es decir, con la parte que va desde la muñeca hasta el meñique. Segunda parte: golpear con el dorso de la mano. La tercera parte: golpear con la palma (con toda la superficie). Golpea en la secuencia mencionada anteriormente, cambiando de mano. No se debe aplicar un esfuerzo excesivo al principio; la intensidad del entrenamiento debe aumentarse gradualmente. Después de 100 días de entrenamiento ininterrumpido, el saco de arena puede sustituirse por una piedra grande.

Editor’s notes:
10 CUN, a Chinese unit of length, equal to about 3.33 cm, or 1.312 inches.

Notas del editor:
10 CUN, una unidad de longitud china, equivalente a unos 3,33 cm o 1,312 pulgadas.

Hardening of the Palms with a Stone

Endurecimiento de las palmas con una piedra

Training methods for palms with a stone are the same like those ones for palms on a sand bag. It is necessary to practice hands in turn, increasing force and number of blows gradually. If you start training with a stone from the very beginning, you can feel rather strong sensation of pain. Therefore it is desirable to strengthen the palms with a sand bag at first. In principle, it is possible to start practicing the side surface of a palm (from the wrist to the little finger) and the palm itself with a stone; a good result can be reached in such a way even quicker (if one does not forget about caution). In that case, if you try to strike at a sand bag, it will seem to you too soft to withstand your blow. At the same time muscles of the back of the hands are not so strong as those ones of the metacarpus and the palm, that’s why if you strike a little harder at a stone, immediate sensation of

pain arises. Taking into account the above-said, probably it is better to start exercising with a sand bag and then proceed to a stone. After all, everything depends on your choice. The author of the book trained himself in his childhood with a stone and in this connection such a happening came to his mind. Once I came to my friend who used a sand bag for exercising. I made an attempt to strike a few blows and felt that the bag was too soft and it could not withstand my blows. Just keep in mind that it must be daily training. If some day for some reasons a man misses training, he feels itch in the metacarpus and in palms. It means that training has become a strong habit. Irrespective of your training means – a bag or a stone, you can repel the enemy and be ready for any unexpected events if you train yourself hard every day during three years.

Los métodos de entrenamiento para las palmas con una piedra son los mismos que los de las palmas con un saco de arena. Es necesario practicar con las manos por turnos, aumentando gradualmente la fuerza y el número de golpes. Si comienzas a entrenar con una piedra desde el principio, puedes sentir una sensación de dolor bastante fuerte. Por lo tanto, es recomendable fortalecer las palmas con un saco de arena al principio. En principio, es posible empezar a practicar la superficie lateral de la palma (desde la muñeca hasta el meñique) y la palma misma con una piedra; de esta manera se pueden obtener buenos resultados incluso más rápidamente (si no se olvida la precaución). En ese caso, si intentas golpear un saco de arena, te parecerá demasiado blando para soportar tu golpe. Al mismo tiempo, los músculos del dorso de las manos no son tan fuertes como los del metacarpo y la palma, por lo que si golpeas un poco más fuerte una piedra, surge una sensación inmediata de dolor. Teniendo en cuenta lo anterior, probablemente sea mejor empezar a ejercitarse con una bolsa de arena y luego pasar a una piedra. Al fin y al cabo, todo depende de tu elección. El autor del libro se entrenó en su infancia con una piedra y, en relación con esto, le vino a la mente un suceso. Una vez fui a casa de un amigo que utilizaba una bolsa de arena para hacer ejercicio. Intenté darle unos golpes y sentí que la bolsa era demasiado blanda y no podía soportar mis golpes. Solo hay que tener en cuenta que debe ser un entrenamiento diario. Si algún día, por alguna razón, un hombre falta al entrenamiento, siente picazón en el metacarpo y en las palmas de las manos. Esto significa que el entrenamiento se ha convertido en un hábito muy arraigado. Independientemente de los medios de entrenamiento que utilices, ya sea una bolsa o una piedra, podrás repeler al enemigo y estar preparado para cualquier imprevisto si te entrenas duro todos los días durante tres años.

Hardening of the Fingers with a Sand Bag

Endurecimiento de los dedos con una bolsa de arena

Training methods for fingers, though diverse they are, come to blows at a stone or a brick in the end. One can practice one finger (forefinger) separately, two fingers (forefinger and middle finger), three fingers (forefinger, middle finger and fourth finger) as well as four or five fingers together. In finger practicing, they single out fingertips strengthening, strengthening joints between the second and third phalanx and strengthening sides of fingers. Fingertips and joints between the second and third phalanx are practiced to make “piercing” blows, including blows at acupuncture points. Sides of forefingers and middle fingers are practiced to do “knocking” blows. Skin and bones of fingers are not strong enough; therefore, they must be strengthened through prodding a sand bag with them. The method is as follows: take a sand bag and lay it on a bench. It is possible to exercise while standing or sitting. Hold the bag open with the aid of one hand, press the thumb of the other hand to the side of the palm, close the other four fingers and straighten them. Nails of fingers must be trimmed. Bend slightly and strain fingertips and prod them in sand. Do this exercise with two hands in turn. Two or three training sessions must be conducted every day, during a training session a certain number of prods must be done. Increase force and number of blows gradually. Fingers become strong. After three months sand may be gradually replaced with small stones (pebbles). When sand is fully replaced with pebbles, one may proceed to exercising with a brick or a stone. The most important thing: one must exercise daily. Here the level of mastery exclusively depends on persistence of a trainee. If you do exercising diligently, with time you will obtain a good result; that is indisputable truth.

Los métodos de entrenamiento para los dedos, aunque son diversos, al final se reducen a golpear una piedra o un ladrillo. Se puede practicar con un dedo (índice) por separado, con dos dedos (índice y medio), con tres dedos (índice, medio y anular), así como con cuatro o cinco dedos juntos. En la práctica con los dedos, se destaca el fortalecimiento de las yemas, el fortalecimiento de las articulaciones entre la segunda y tercera falange y el fortalecimiento de los lados de los dedos. Las yemas y las articulaciones entre la segunda y tercera falange se practican para realizar golpes «perforantes»,

incluidos golpes en puntos de acupuntura. Los lados de los dedos índice y medio se practican para realizar golpes «golpeantes». Los dedos no son lo suficientemente fuertes; La piel y los huesos de los dedos no son lo suficientemente fuertes, por lo que deben fortalecerse golpeando una bolsa de arena con ellos. El método es el siguiente: tome una bolsa de arena y colóquela sobre un banco. Es posible hacer el ejercicio de pie o sentado. Sostenga la bolsa abierta con la ayuda de una mano, presione el pulgar de la otra mano hacia el lado de la palma, cierre los otros cuatro dedos y estírelos. Las uñas de los dedos deben estar cortas. Doblar ligeramente y tensar las yemas de los dedos y golpear con ellas en la arena. Hacer este ejercicio con las dos manos por turnos. Se deben realizar dos o tres sesiones de entrenamiento al día, durante las cuales se debe realizar un número determinado de golpes. Aumentar la fuerza y el número de golpes gradualmente. Los dedos se fortalecerán. Después de tres meses, la arena se puede sustituir gradualmente por piedras pequeñas (guijarros). Cuando la arena se haya sustituido por completo por guijarros, se puede pasar a hacer ejercicio con un ladrillo o una piedra. Lo más importante: hay que hacer ejercicio a diario. Aquí, el nivel de maestría depende exclusivamente de la persistencia del alumno. Si haces ejercicio con diligencia, con el tiempo obtendrás un buen resultado; esa es una verdad indiscutible.

Simplified Finger Training

Entrenamiento simplificado de los dedos

While exercising fingers, special attention must be given to fingertips, as such main technical actions as squeezing, grasping, prodding are done just precisely with fingertips. The simplified finger strengthening is as follows: bend the thumb and little finger, straighten and closely link up your forefinger, middle finger and fourth finger. Nails must be closely trimmed. Bend three stretched fingers a little so that their tips will be at the same level. Strain three fingers and prod a table, chair, stool, wall etc. with them, always and everywhere when circumstances allow to do it. One can exercise everywhere: while walking, sitting or even lying; it is possible to prod your own leg or shoulder. Other kinds of training need ground, time and place, equipment after all. In this case everything is much simpler: you can exercise without interrupting daily routine. If you daily exercise during three years, with the aid of three fingers you can resist any enemy.

Al ejercitar los dedos, se debe prestar especial atención a las

puntas de los dedos, ya que acciones técnicas tan importantes como apretar, agarrar o
pinchar se realizan precisamente con las puntas de los dedos. El fortalecimiento simplificado
de los dedos es el siguiente: doble el pulgar y el meñique, estire y una estrechamente el índice, el dedo medio
y el cuarto dedo. Las uñas deben estar bien cortadas. Doble un poco los tres dedos estirados para que sus puntas queden al
mismo nivel. Tense los tres dedos y empuje una mesa, una silla, un taburete,
una pared, etc. con ellos, siempre y en cualquier lugar donde las circunstancias
lo permitan. Se puede hacer ejercicio en cualquier lugar: mientras se camina,
se está sentado o incluso tumbado; es posible dar golpecitos en la propia pierna o hombro. Otros tipos de entrenamiento necesitan terreno, tiempo y lugar,
y, al fin y al cabo, equipo. En este caso, todo es mucho más sencillo: se puede hacer ejercicio sin interrumpir la rutina diaria. Si se hace ejercicio a diario
durante tres años, con la ayuda de tres dedos se puede resistir a cualquier enemigo.

Strengthening Fingers with Potion

Fortalecer los dedos con una poción

There are some people who strengthen their fingers with potion. That method is called YING ZHAO SHOU – "The hand of eagle's claws". The potion includes the following ingredients: pounded legs of two birds, crumbled-up elephant hide (3 LIANs[11]), shell of the pangolin (3 LIANs), BANG XIA – roasted roots of Pinellia ternata (3 LIANs), Sichuan poisonous plant CHUAN WU TOU (3 LIANs), poisonous plant CAO WU TOU (3 LIANs). Mix all the above-mentioned components and soak them in ginger juice, then add into the potion six of the following components: DAN GUI (Chinese angelica), plant called WA SONG, PI XIAO (Glauber's salts), plant TOU GU CAO, ZI HUA DI DING (Viola patrini), table salt - 3 LIANs each.

Put everything into a pot, pour 5 JINs (2.5 kg, or 5.51 lb) of seasoned Chinese vinegar and 6 JINs (3 kg, or 6.61 lb) of river water. Every day, in the morning and evening, put the pot on slow fire and dip your hands into it. When the potion reaches hot state take your hands out of the pot and let them dry without wiping them. Bend and unbend fingers with force until they are able to bend and unbend free, without effort. That method is also called WU LONG ZHAO – "Black Dragon's claws". With time force will concentrate in fingertips and QI penetrate tendons and bones.

In everyday life the hands look like the ones of ordinary people, but when it is needed, the hands will become as hard as metal or

stone. If you strike a straight blow with four straightened fingers linked together, you are able to pierce a side of a bull. And if you deliver a chopping blow with your palm, you will cut off the head of a bull. In days of old some wandering knight called Wang Yi Zhua lived to the north of the river of Huanghe. He trained himself according to those methods and attained great success. If he caught a man, the man felt as if steel hooks had hooked up him. For that the knight was nicknamed “King of eagle’s claw”. Due to the fact that the effect of potion reaches marrow, the strength of fingers and the hands reaches unbelievable value. By this, the method differ from others and therefore are the most effective.

Hay personas que fortalecen sus dedos con una poción.
Este método se llama YING ZHAO SHOU, «la mano de las garras del águila».
La poción incluye los siguientes ingredientes:
patas machacadas de dos aves, piel de elefante desmenuzada (3 LIAN[11]), caparazón de pangolín (3 LIAN), BANG XIA , raíces tostadas de Pinellia ternata (3 LIAN), planta venenosa de Sichuan
CHUAN WU TOU (3 LIAN) y planta venenosa CAO
WU TOU (3 LIAN). Mezclar todos los componentes mencionados anteriormente y remojarlos en jugo de jengibre, luego añadir a la poción seis de los siguientes componentes: DAN GUI (angélica china), planta llamada WA SONG, PI XIAO (sales de Glauber), planta TOU GU CAO, ZI HUA DI DING (Viola patrini), sal de mesa - 3 LIAN cada uno. Ponga todo en una olla, vierta 5 JIN (2,5 kg o 5,51 lb) de vinagre chino sazonado y 6 JIN (3 kg o 6,61 lb) de agua de río. Todos los días, por la mañana y por la noche, ponga la olla a fuego lento y sumerja las manos en ella. Cuando la poción alcance un estado caliente, saca las manos de la olla y déjalas secar sin secarlas. Dobla y extiende los dedos con fuerza hasta que puedas doblarlos y extenderlos libremente, sin esfuerzo. Ese método también se llama WU LONG ZHAO, «garras del dragón negro». Con el tiempo, la fuerza se concentrará en las yemas de los dedos y el QI penetrará en los tendones y los huesos.
En la vida cotidiana, las manos parecen las de cualquier persona normal, pero cuando es necesario, se vuelven tan duras como el metal o la piedra. Si das un golpe recto con los cuatro dedos estirados y unidos, podrás perforar el costado de un toro. Y si das un golpe cortante con la palma de la mano, le cortarás la cabeza a un toro. En la antigüedad, un caballero errante llamado Wang Yi Zhua vivía al norte del río Huanghe. Se entrenó según esos métodos y alcanzó un gran éxito. Si atrapaba a un hombre, este sentía como si unos ganchos de acero lo hubieran enganchado. Por eso, al caballero se le apodó «Rey de la garra del águila». Debido a que el efecto de la poción llega hasta la médula, la fuerza de los dedos y las manos alcanza un valor increíble. Por ello, este método difiere de otros y, por lo tanto, es el más eficaz.

[Master Jin Yi Ming is practicing his fingers, using the method “Black dragon’s claws”.

Collect force in fingertips, bend and unbend fingers slowly with force. Repeat like that many times.]

[El maestro Jin Yi Ming está practicando con los dedos, utilizando el método
«Las garras del dragón negro».

Acumula fuerza en las yemas de los dedos, flexiona y extiende los dedos lentamente con
fuerza. Repite esto muchas veces.]

[Master Jin Yi Ming is practicing his fingers, using the method “Black dragon’s claws”.]

[El maestro Jin Yi Ming está practicando con los dedos, utilizando el método «Las garras del dragón negro».]

Editor’s notes:
11
LIAN, a Chinese measure of weight, equivalent of 50 g, or 1.764 oz.

Notas del editor:
11
LIAN, una medida de peso china, equivalente a 50 g o 1.764 oz.

Palm of Tiger’s Claw

Palma de la garra del tigre

Practicing palm of the tiger’s claw consists in the following. Spread five fingers and set their tips against horizontal or vertical surface (table, wall etc.). Concentrate force in the wrist; fingers and the wrist must be strained. Bend five fingers and press them to edges of the palm, at the same time strike at a wall with the metacarpus. Then, straighten fingers and prod the wall with them again, at the same time breathe in. Strike at the wall with the metacarpus while breathing out. Continue according to the above-described method: prod fingers while breathing in and strike (with the metacarpus) while breathing out. While breathing in, concentrate force and relax, while breathing out direct stream of force into the palm. There also are special potions for that method, they can increase training efficiency. In that case dip your hands into the hot potion, take them out and let them dry without wiping. Then “prod” and “spank” as described above. With time all five fingers and wrist will become

as strong as claws of a tiger. It is a very effective training method for fingers and wrists.

La práctica de la palma de la garra del tigre consiste en lo siguiente. Extienda los cinco dedos y coloque sus puntas contra una superficie horizontal o
vertical (mesa, pared, etc.). Concentre la fuerza en la muñeca; los dedos y la muñeca deben estar tensos. Doble los cinco dedos y presione con ellos los bordes de la palma, al mismo tiempo que golpea la pared
con el metacarpo. A continuación, estira los dedos y vuelve a golpear la pared
con ellos, al mismo tiempo que inspiras. Golpea la pared
con el metacarpo mientras espiras. Continúa según
el método descrito anteriormente: golpea con los dedos mientras inspiras y golpea (con el metacarpo) mientras espiras. Mientras
inspiras, concentra la fuerza y relaja, mientras espiras
dirige el flujo de fuerza hacia la palma de la mano. También hay pociones especiales
para ese método, que pueden aumentar la eficacia del entrenamiento. En ese caso, sumerja las manos en la poción caliente, sáquelas y
déjelas secar sin secarlas. Luego, «golpee» y «azote» como
se ha descrito anteriormente. Con el tiempo, los cinco dedos y la muñeca se volverán
tan fuertes como las garras de un tigre. Es un método de entrenamiento muy eficaz
para los dedos y las muñecas.

Finger, Golden Needle

Dedo, Aguja Dorada

When somebody speaks about practicing one finger he usually uses the term “Finger, golden needle”. Meantime, the Shaolin School uses its own term – “Diamond finger”. When two fingers are practiced, it is called “Fingers, golden scissors”. Practicing three fingers is called “Pilfering fingers” or “Fingers, tripod”. Four fingers are “Fingers, golden scoop”. Monk Yi Guang was the most outstanding among those who acquired the method “Finger, golden needle”. He was born in the province of Yunnan, in his childhood he often went to Zhejiang and Hangzhou together with his farther. After his farther died he got a job as a servant in the family of an official. When he grew up he ran away to the Shaolin monastery where he, blessed by His Reverence Jiu Ye Yuan, made a monk’s vow. He was so physically weak that he could not exercise together with monks. So he did breathing exercises. Hardly half a year passed as he became much stronger. Yi Guang was of great enterprising spirit. After some time he was sent as the superior of the temple Jin Yun. He practiced one finger (forefinger) every morning and

evening. With time Yi Guang attained unimaginable skills. If his finger pressed on a man's body even through several layers of boards, all the same the man felt pain. If he pressed stronger, a bruise appeared, if still stronger – the man felt acute and unbearable pain. One should devote his life to this wonderful art to obtain such a result; otherwise such a peak (of mastery) is unattainable.
Training method is as follows. Each day one must carry out six training sessions. Set tips of your forefingers against the wall, put your feet back, lean the torso forward and stand tiptoe. Forefinger, wrist and whole arm must be on one straight line perpendicular to wall surface. Initially a torso tilt may be equal to 20-30 degrees and it is quite tangible load. Gradually, as fingers strengthen, feet must be put farther and farther from the wall and torso tilt increased. It is a very long process: one must train oneself during thirty years. After some time add the following exercise: lie down prone on the ground, set both forefingers and toes against the ground. Straighten arms and raise up the body above the ground. Only two forefingers and ten toes should support you. Bend and unbend arms with raising and lowering the torso. After training for a long time forefingers will become like steel bars. You can bend and unbend your arms several dozen times without feeling tiredness or pain. It means you have reached perfection in that kind of GONG FU.

Cuando alguien habla de practicar con un dedo, suele utilizar el término «dedo, aguja dorada». Por su parte, la escuela Shaolin
utiliza su propio término: «dedo de diamante». Cuando se practica con dos dedos, se denomina «dedos, tijeras doradas».
Practicar con tres dedos se denomina «dedos ladrones» o «dedos, trípode». Cuatro dedos son «dedos, cuchara dorada». El monje Yi Guang fue el más destacado entre los que adquirieron el método «dedo, aguja dorada». Nació en la provincia de Yunnan y, en su infancia, solía ir a Zhejiang y Hangzhou con su padre. Tras la muerte de este, consiguió un trabajo como sirviente en la familia de un funcionario. Cuando creció,
huyó al monasterio de Shaolin, donde, bendecido por Su Reverencia Jiu Ye Yuan, hizo los votos monásticos. Era tan débil físicamente que no podía hacer ejercicio junto con los monjes. Así que hizo ejercicios de respiración. Apenas pasó medio año cuando se volvió mucho más fuerte. Yi Guang tenía un gran espíritu emprendedor. Después de algún tiempo, fue enviado como superior del templo Jin Yun. Practicaba con un dedo (el índice) cada mañana y cada noche. Con el tiempo, Yi Guang alcanzó habilidades inimaginables. Si su
dedo presionaba el cuerpo de un hombre, incluso a través de varias capas de

tablas, el hombre sentía dolor de todos modos. Si presionaba más fuerte, aparecía un
hematoma, y si presionaba aún más fuerte, el hombre sentía un dolor agudo e
insoportable. Hay que dedicar la vida a este maravilloso
arte para obtener tal resultado; de lo contrario, tal cima (de maestría) es
inalcanzable.
El método de entrenamiento es el siguiente. Cada día hay que realizar seis
sesiones de entrenamiento. Coloca las yemas de los dedos índices contra la pared,
pon los pies hacia atrás, inclina el torso hacia adelante y ponte de puntillas.
El dedo índice, la muñeca y todo el brazo deben estar en una línea recta
perpendicular a la superficie de la pared. Al principio, la inclinación del torso puede ser de
20-30 grados, lo que supone una carga bastante tangible. Poco a poco, a medida que
los dedos se fortalecen, hay que alejar cada vez más los pies de la
pared y aumentar la inclinación del torso. Es un proceso muy largo: hay que
entrenarse durante treinta años. Después de un tiempo, añada el
siguiente ejercicio: túmbese boca abajo en el suelo, apoye ambos
dedos índices y los dedos de los pies contra el suelo. Estira los brazos y
levanta el cuerpo del suelo. Solo los dos dedos índices y
los diez dedos de los pies deben sostenerte. Dobla y extiende los brazos
levantando y bajando el torso. Después de entrenar durante mucho tiempo,
los dedos índices se volverán como barras de acero. Podrás doblar y
extender los brazos varias docenas de veces sin sentir cansancio
ni dolor. Eso significa que has alcanzado la perfección en ese tipo de
GONG FU.

[Master Jin Yi Ming is showing the method “Finger like a golden needle”.

Set two forefingers against a wall, put feet as far from the wall as possible. Your arms are perpendicular to the wall, the wrists are straight. Stay on tiptoe. The forefingers are strengthened in such a way.]

[El maestro Jin Yi Ming muestra el método «Dedo como una aguja de oro».

Coloque los dos dedos índices contra una pared, con los pies lo más alejados posible de la pared.
Los brazos deben quedar perpendiculares a la pared y las muñecas rectas.
Póngase de puntillas. De esta forma se fortalecen los dedos índices.]

Hard GONG FU.

GONG FU duro.

Training Methods for Pelvis and Shoulders

Métodos de entrenamiento para la pelvis y los hombros

Exercise “Pushing with the Pelvis”

Ejercicio «Empujar con la pelvis»

This exercise is to train the ability to make strong pushes with the side surface of the body between a leg and the waist. The bone in this place is hard and massive, it suits well for practicing the hard GONG FU. The method is as follows: take a stand sideways near wall, pole or tree at a distance of a few CUNs[12]. Make a push against the wall, pole or tree with the side of the pelvis. If you execute a push with the right side of the pelvis, bend the right arm and press it to the left side of the breast; if you train the left side, bend and press the left arm to the right side of the breast. Practice both sides of the pelvis in turn, changing arms position respectively. It is necessary to be in training two or three times each day, number and force of pushes must be gradually increased. At first, excessive efforts should not be made. With time pelvis bones will become stronger and the force of a push will be significantly greater. Finally, a thick brick wall can crush down with your push and the attacking enemy can be pushed away to several ZHANGs[13]. However, it is necessary to master this method well to reach that.

Este ejercicio sirve para entrenar la capacidad de realizar empujones fuertes con la superficie lateral del cuerpo entre una pierna y la cintura. El hueso de esta zona es duro y macizo, lo que lo hace ideal para practicar el GONG FU duro. El método es el siguiente: colóquese de lado cerca de una pared, un poste o un árbol a una distancia de unos pocos CUN[12]. Empuje contra la pared, el poste o el árbol con el costado de la pelvis. Si ejecuta un empuje con el lado derecho de la pelvis, doble el brazo derecho y presione hacia el lado izquierdo del pecho; si entrena el lado izquierdo, doble y presione el brazo izquierdo hacia el lado derecho del pecho. Practique ambos lados de la pelvis por turnos, cambiando la posición de los brazos respectivamente. Es necesario entrenar dos o tres veces al día, aumentando gradualmente el número y la fuerza de los empujones. Al principio, no se deben realizar esfuerzos excesivos. Con el tiempo, los huesos de la pelvis se fortalecerán y la fuerza del empujón será significativamente mayor.

Finalmente, una gruesa pared de ladrillos puede derrumbarse con su empuje y el enemigo atacante puede ser empujado a varios ZHANG[13]. Sin embargo, es necesario dominar bien este método para lograrlo.

Editor’s notes:
12
One CUN is equal to 3.33 cm, or 1.312 in.

Notas del editor:
12
Un CUN equivale a 3,33 cm o 1,312 pulgadas.

Editor’s notes:
13
ZHANG, a Chinese measure of length, equivalent of 3.33 m, or 3.645 yd approximately.

Notas del editor:
13
ZHANG, medida de longitud china equivalente a 3,33 m o aproximadamente 3,645 yardas.

Exercise “Pushing with Shoulder”

Ejercicio «Empujar con el hombro»

Practicing the shoulder is different from practicing the pelvis only in the place of force application but the methods are the same. One can also exercise indoors near wall, or outdoors near tree or pole. Do exercising several times a day. With time the force of a push will be significantly greater. While exercising, it is necessary to lean the head in order not to hit it by accident. If you push with your right shoulder, clench the right hand into fist and move it back a little and move the right shoulder forward. Lean the head to the left a little, look at the right shoulder, strike with the right shoulder at wall, pole or tree. It is advisable to practice both the right and left shoulders. It is not recommended to practice only one shoulder: the less untrained spots, the less weaker spots.

Practicar con el hombro es diferente a practicar con la pelvis solo en el lugar donde se aplica la fuerza, pero los métodos son los mismos. También se puede practicar en interiores cerca de una pared, o en exteriores cerca de un árbol o un poste. Haz ejercicio varias veces al día. Con el tiempo, la fuerza del empuje será significativamente mayor. Mientras haces ejercicio, es necesario inclinar la cabeza para no golpearla accidentalmente. Si

empujas con el hombro derecho, cierra la mano derecha en puño, muévela un poco hacia atrás y mueve el hombro derecho hacia adelante. Incline la cabeza un poco hacia la izquierda, mire hacia el hombro derecho y golpee con el hombro derecho contra la pared, el poste o el árbol. Es recomendable practicar tanto con el hombro derecho como con el izquierdo. No es recomendable practicar solo con un hombro: cuantos menos puntos sin entrenar, menos puntos débiles.

Hard GONG FU.

GONG FU duro.

Method of Successive Blows (PAI DA GONG)

Método de golpes sucesivos (PAI DA GONG)

Eight point instruction on the use of the method PAI DA GONG

Ocho puntos de instrucción sobre el uso del método PAI DA GONG

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1. Purpose and destination of exercising PAI DA GONG

1. Propósito y destino del ejercicio PAI DA GONG

In ancient times, alongside with training, different auxiliary actions were done, for instance, swallowing paper with magic exorcism. Certainly, it is a superstition. Mysticism aside, the essence of the method is as follows: strengthen the whole body in order to turn it from a weak into strong and healthy body, in order a sickly man to become strong and robust. As our ancestors said, train your own body so that it would be invulnerable to swords and spears. But now a lot of firearms are available, their killing capacity by far exceeds age-old broadswords, spears, swords, and halberds. It would seem to be senseless to exercise. However, such exercising additionally enables a man excellent health. If you persistently exercise during three years, your body can not yet safely withstand

powerful blows of broadswords and spears, but in a hand-tohand combat you are quite able to win even if your enemy uses cold steel. Being in command of this kind of GONG FU, you
will always be able to repel an attack and defend yourself, in that lies its original purpose.

En la antigüedad, junto con el entrenamiento, se realizaban diferentes acciones auxiliares,
por ejemplo, tragar papel con exorcismos mágicos.
Sin duda, se trata de una superstición. Dejando a un lado el misticismo, la
esencia del método es la siguiente: fortalecer todo el cuerpo
para convertirlo de débil en fuerte y saludable, con el fin de
que un hombre enfermizo se vuelva fuerte y robusto. Como decían nuestros antepasados, entrena tu propio cuerpo para que sea
invulnerable a las espadas y las lanzas. Pero ahora hay muchas armas de fuego
disponibles, cuya capacidad letal supera con creces a las antiguas espadas, lanzas, espadas y alabardas. Podría parecer
sin sentido hacer ejercicio. Sin embargo, este tipo de ejercicio además permite al hombre gozar de una excelente salud. Si haces ejercicio de forma constante
durante tres años, tu cuerpo aún no podrá soportar con seguridad
los poderosos golpes de las espadas y las lanzas, pero en un combate cuerpo a cuerpo serás capaz de ganar incluso si tu enemigo utiliza armas blancas. Al dominar este tipo de GONG FU,
siempre serás capaz de repeler un ataque y defenderte, y ahí radica su propósito original.

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2. Aids used in the practice of PAI DA GONG

2. Ayudas utilizadas en la práctica del PAI DA GONG

At the initial training stage when muscles and bones are not strong enough, it is necessary to use a wooden brick (piece of wood), 1 CUN (3.33 cm, or 1.312 in) thick and 7 or 8 CUNs (23.3-26,6 cm, or 9.18-10.5 in) long. You must strike with it at four body extremities, breast, sides, stomach, back and head as described below. With time, when the body becomes stronger, one may use a clay brick or a heavier wooden pestle. Some time later, a smooth stone or an iron pestle may be used.

En la etapa inicial del entrenamiento, cuando los músculos y los huesos aún no son lo suficientemente fuertes, es necesario utilizar un ladrillo de madera (trozo de madera) de 1 CUN (3,33 cm o 1,312 pulgadas) de grosor y 7 u 8 CUN (23,3-26,6 cm o 9,18-10,5 pulgadas) de largo.
Debe golpear con él cuatro extremidades del cuerpo: pecho, costados, estómago, espalda y cabeza, tal y como se describe a continuación. Con el

tiempo, cuando el cuerpo se fortalezca, se puede utilizar un ladrillo de arcilla o un mazo de madera más pesado. Debe golpear con él las cuatro extremidades del cuerpo, el pecho, los costados, el estómago, la espalda y la cabeza, tal y como
se describe a continuación. Con el tiempo, cuando el cuerpo se fortalezca,
se puede utilizar un ladrillo de arcilla o un mazo de madera más pesado. Algún tiempo
más tarde, se puede utilizar una piedra lisa o un mazo de hierro.

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3. While practicing PA DA GONG, a yell (a breath-out), QI and internal effort (force) must be synchronized

3. Al practicar PA DA GONG, el grito (la exhalación), el QI y el esfuerzo interno (la fuerza) deben estar sincronizados.

When practicing with a brick for striking, all instructions must be strictly followed. It is very important. Otherwise you will do harm to your health, not to mention success. Blows struck improperly or too strong blows beyond the physical conditions of a trainee can cause body damages. A timely breath-out (yell), QI and inner effort need special care. Coordination of three of those components is the key to success. When you strike at some part of the body you must loudly count (scream out) number of blows: “one” (yi) – “two” (er), “three” (san). It is necessary to concentrate attention on the trained part of the body and see to that a yell and internal effort arises simultaneously at the moment when the brick touches the trained part of the body. Never tolerate non-synchronized actions. Internal effort (muscles strain) must correspond to external force and arise exactly at the striking moment. Concentration of attention at the spot under blows and muscle relaxation of the trained region at the time between blows cause the inflow of QI and blood there. So strengthening of body parts is attained and only in such a way some progress in training can be made.

Cuando practiques con un ladrillo para golpear, debes seguir estrictamente todas las instrucciones.
Es muy importante. De lo contrario, perjudicarás tu salud, por no hablar del éxito. Los golpes
incorrectos o demasiado fuertes, que superen las condiciones físicas del alumno, pueden causar daños corporales. La exhalación oportuna (grito),
el QI y el esfuerzo interior requieren un cuidado especial. La coordinación de estos tres
componentes es la clave del éxito. Cuando golpees

alguna parte del cuerpo, debes contar en voz alta (gritar) el número de golpes: «uno» (yi), «dos» (er), «tres» (san). Es necesario concentrar la atención en la parte entrenada del cuerpo y procurar que el grito y el esfuerzo interno surjan simultáneamente en el momento en que el ladrillo toque la parte entrenada del cuerpo. Nunca toleres acciones no sincronizadas. El esfuerzo interno (tensión muscular) debe corresponder a la fuerza externa y surgir exactamente en el momento del golpe. La concentración de la atención en el punto bajo los golpes y la relajación muscular de la región entrenada en el tiempo entre golpes provocan la afluencia de QI y sangre a esa zona. Así se logra el fortalecimiento de las partes del cuerpo y solo de esta manera se puede progresar en el entrenamiento.

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4. Time of training

4. Duración de la capacitación

Usually exercising is done twice a day: in the morning and in the evening. The most suitable time is sunrise and sunset. Some do so: they rise up at 4 or 5 o’clock in the morning and exercise one time a day. That may be done so. It is a trainee who decides.

Por lo general, el ejercicio se realiza dos veces al día: por la mañana y por la tarde. El momento más adecuado es al amanecer y al atardecer. Algunos lo hacen así: se levantan a las 4 o 5 de la mañana y hacen ejercicio una vez al día. Se puede hacer así. Es el aprendiz quien decide.

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5. Warming up exercises before exercising PAI DA GONG

5. Ejercicios de calentamiento antes de practicar PAI DA GONG

Before exercising, warming up exercises for body extremities must be done. Otherwise body damages are possible during a training session, which contradicts to training purposes. At first it is necessary to shake arms and legs, then do any exercises or run. It not only increases the flexibility and mobility of extremities but relaxes muscles, activates breathing, improves blood circulation as well. One must always keep it in mind.

Antes de hacer ejercicio, es necesario realizar ejercicios de calentamiento para las extremidades del cuerpo.
De lo contrario, se pueden producir lesiones corporales durante la sesión de entrenamiento, lo que contradice los objetivos del mismo. En primer lugar,
es necesario sacudir los brazos y las piernas, y luego hacer cualquier ejercicio o correr. Esto no solo aumenta la flexibilidad y la movilidad de las
extremidades, sino que también relaja los músculos, activa la respiración y mejora
la circulación sanguínea. Hay que tenerlo siempre presente.

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6. Procedure of practicing body parts and number of blows

6. Procedimiento para practicar las partes del cuerpo y el número de golpes.

A. Both arms (comprising the upper and lower parts and elbow).
B. Both legs (comprising the front part of the shin and the surface of the hip).
C. Breast (comprising the left and right side).
D. Sides (comprising the left and ride sides).
E. Back.
F. Stomach.
G. Parietal bone (top of the head).

A. Ambos brazos (incluidas las partes superior e inferior y el codo).
B. Ambas piernas (incluida la parte delantera de la espinilla y la superficie de la cadera).
C. Pecho (incluidos los lados izquierdo y derecho).
D. Costados (incluidos los lados izquierdo y derecho).
E. Espalda.
F. Abdomen o vientre.
G. Hueso parietal (parte superior de la cabeza).

To strike with a brick on body parts in the sequence mentioned here. To strike on every body parts strictly three blows, no more no less. Striking force is moderate – not too weak and not too strong (detailed description of training methods and specific recommendations will be given below).

Golpear con un ladrillo las partes del cuerpo en el orden mencionado aquí. Golpear cada parte del cuerpo estrictamente tres veces, ni más ni menos. La fuerza del golpe debe ser moderada, ni demasiado débil ni
demasiado fuerte (a continuación se ofrece una descripción detallada de los métodos de entrenamiento y recomendaciones específicas).

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7. It is necessary to concentrate your attention on
a trained region and see with due attention to the
exactness of movements

7. Es necesario concentrar la atención en una zona entrenada y observar
con la debida atención la precisión de los movimientos.

Absolute exactness is required during a training session, one
must not commit the slightest negligence. In order to attain
exactness in movements, it is necessary to look attentively at a
struck body part and it also is necessary to see to the proper
position of an arm that holds a brick. Your attention must be
concentrated on the exercise without diverting it even for a
second. Negligence can do harm and that contradicts to training
aims.

Durante una sesión de entrenamiento se requiere una precisión absoluta,
no
se debe cometer la más mínima negligencia. Para lograr la
precisión en los movimientos, es necesario observar atentamente la
parte del cuerpo golpeada y también es necesario vigilar la posición
correcta
del brazo que sostiene el ladrillo. La atención debe estar
concentrada en el ejercicio sin distraerse ni un
segundo. La negligencia puede causar daños y eso contradice los objetivos
del entrenamiento.

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8. During the whole practice of PAI DA GONG it
is not allowable:

8. Durante toda la práctica de PAI DA GONG no está permitido:

a. To have sex. It is the most important requirement, it allows
keeping oneself clean and preserving the functional resources of
the body. Otherwise it is even not worth starting to exercise in
that kind of GONG FU.

a. Tener relaciones sexuales. Es el requisito más importante, ya que
permite
mantenerse limpio y preservar los recursos funcionales del
cuerpo. De lo contrario, ni siquiera vale la pena empezar a practicar
ese tipo de GONG FU.

b. To break the principle of continuity of the training process. Training continuity and regularity are important for any kind of GONG FU, but especially for that one. It is very important.

b. Romper el principio de continuidad del proceso de entrenamiento. La continuidad y la regularidad del entrenamiento son importantes para cualquier tipo de GONG FU, pero especialmente para este. Es muy importante.

c. To deliver blows with different force – now stronger, now weaker. When you deliver blows at different parts of the body the force of blows must differ depending on the condition of muscles and bones of the trained region. A trainee himself adjusts the force of blows depending on his physical conditions. However, blows at the same place must not be struck with different force at different time. The force of blows must be constant, it is to be increased very gradually. Haphazard actions will be of no use.

c. Dar golpes con diferente fuerza: ahora más fuertes, ahora más débiles. Cuando se dan golpes en diferentes partes del cuerpo, la fuerza de los golpes debe variar en función del estado de los músculos y huesos de la zona entrenada. El propio alumno ajusta la fuerza de los golpes en función de su condición física. Sin embargo, los golpes en el mismo lugar no deben darse con diferente fuerza en diferentes momentos. La fuerza de los golpes debe ser constante y aumentarse muy gradualmente. Las acciones aleatorias no servirán de nada.

d. To consume alcoholic drinks to excess. It is more difficult to control one’s conduct after drinking alcohol and sexual excess often happens at that. That is absolutely unacceptable for this kind of GONG FU.

d. Consumir bebidas alcohólicas en exceso. Es más difícil controlar la propia conducta después de beber alcohol y, a menudo, se producen excesos sexuales. Eso es absolutamente inaceptable para este tipo de GONG FU.

Description of the Technique of Consecutive Blows at Different Body Parts

Descripción de la técnica de golpes consecutivos en diferentes

partes del cuerpo

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1. Arms

1. Brazos

Lower part of the arms – forearms (from the elbow to the wrist).

Parte inferior de los brazos: antebrazos (desde el codo hasta la muñeca).

A spot to be struck is the inner part of a forearm.

El punto donde se debe golpear es la parte interna del antebrazo.

TRAINING METHOD:

MÉTODO DE ENTRENAMIENTO:

Come close to a table and take a stand at a distance of one step from its edge. Training starts from your left arm. Take a step with your left leg toward the table so that the left foot be on an imaginary line connecting two adjacent table legs. Bend the left knee, straighten the right leg, the distance between the feet should be one big step. So you have taken the left stance GONG BU. Clench the left hand into fist, lay the left forearm on the table, parallel to its edge. The inner part of the forearm and the center of the fist (on the palm side) face up, the back of the fist and the outer part of the forearm from the wrist to the elbow are pressed to the table surface. It is the initial training position. Blows will be struck on the inner side of the forearm, from the wrist to the elbow.
Take a brick by its side (longer part) with your right hand, the thumb being on the inner side, four other fingers – from the outer side. HU KOU (a part of the palm between the thumb and the forefinger) must be closely pressed to the side of the brick. Raise the right hand high above the head and strike at the inner part of the left forearm with the brick side. Then, raise the brick above your head once more and strike again. Do so three times – three blows totally. One must give a yell at the striking moment, strain the forearm and concentrate QI.
Then, do the exercise for the right arm. In that case the right foot is near a table leg, the right leg is bent, the left leg is straight and drawn back (the right stance of GONG BU). Put the right arm on the table. The outer part of the right forearm, from the wrist to the elbow, is pressed to the table surface; the inner part of forearm faces up. Take a brick by its middle part with the left hand, raise it above the head and strike with the side of the brick at the inner side of the right forearm. All requirements are

the same: three blows, yelling a blow number, straining the forearm at the striking moment.

Acérquese a una mesa y colóquese a un paso de distancia de su borde. El entrenamiento comienza con el brazo izquierdo. Dé un paso con la pierna izquierda hacia la mesa, de modo que el pie izquierdo quede sobre una línea imaginaria que conecta dos patas adyacentes de la mesa. Doble la rodilla izquierda, estire la pierna derecha, la distancia entre los pies debe ser de un paso grande. Así habrá adoptado la postura izquierda GONG BU. Cierre el puño izquierdo, apoye el antebrazo izquierdo sobre la mesa, paralelo a su borde. La parte interna del antebrazo y el centro del puño (en el lado de la palma) miran hacia arriba, la parte posterior del puño y la parte externa del antebrazo, desde la muñeca hasta el codo, se presionan contra la superficie de la mesa. Esta es la posición inicial del entrenamiento. Los golpes se darán en la parte interna del antebrazo, desde la muñeca hasta el codo.
Tome un ladrillo por su lado (la parte más larga) con la mano derecha, con el pulgar en la parte interna y los otros cuatro dedos en la parte externa. HU KOU (la parte de la palma entre el pulgar y el índice) debe estar bien presionada contra el lado del ladrillo. Levanta la mano derecha por encima de la cabeza y golpea la parte interna del antebrazo izquierdo con el lado del ladrillo. A continuación, vuelve a levantar el ladrillo por encima de la cabeza y golpea de nuevo. Hazlo tres veces, tres golpes en total. Hay que gritar en el momento del golpe, tensar el antebrazo y concentrar el QI.
A continuación, realice el ejercicio con el brazo derecho. En este caso, el pie derecho está cerca de la pata de una mesa, la pierna derecha está flexionada y la pierna izquierda está estirada y hacia atrás (la postura correcta de GONG BU). Coloque el brazo derecho sobre la mesa. La parte exterior del antebrazo derecho, desde la muñeca hasta el codo, se presiona contra la superficie de la mesa; la parte interior del antebrazo mira hacia arriba. Tome un ladrillo por su parte central con la mano izquierda, levántelo por encima de la cabeza y golpee con el lado del ladrillo en la parte interna del antebrazo derecho. Todos los requisitos son los mismos: tres golpes, gritar el número de golpes, tensar el antebrazo en el momento del golpe.

[Master Guo Cui Ya is strengthening the left forearm according to PAI DA GONG.]

[El maestro Guo Cui Ya está fortaleciendo el antebrazo izquierdo según el PAI DA GONG].

Upper part of the arm – from the shoulder to the elbow.

Parte superior del brazo - desde el hombro hasta el codo.

A spot to be struck is the inner part of an arm, on the bicep side.

El punto donde se debe golpear es la parte interna del brazo, en el lado del bíceps.

TRAINING METHOD:

MÉTODO DE ENTRENAMIENTO:

After practicing forearms, proceed to strengthening upper parts of arms. The exercise, like that one in the previous case, is done at first for the left arm, then for the right one, the position GONG BU is also used. Below we shall describe the method PAI DA for the left arm (it is done in the same way for the right arm).
Take a stand near a table edge, take the left GONG BU. Keep the left forearm in the vertical position, clench the left hand into fist and turn it with the palm toward your face. Place the upper part of the left hand (from the elbow to the armpit) on the table, with the bicep up. Lean the torso slightly back. Seize a brick by the middle of its side (exactly in the same manner like in the previous case) with the right hand firmly. Raise the brick above the head and strike with its side at your bicep. Strike three consecutive blows like it was done in the previous case. Then, lower the hand holding the brick. Now and later all requirements in respect to the timing of a yell, QI and inner effort are the same.

Después de practicar los antebrazos, proceda a fortalecer la parte superior
de los brazos. El ejercicio, al igual que en el caso anterior, se realiza primero con el brazo izquierdo y luego con el derecho, también se utiliza la posición
GONG BU. A continuación describiremos el método PAI DA para el brazo izquierdo (se realiza de la misma manera para el brazo derecho
).

Póngase de pie cerca del borde de una mesa y adopte la posición GONG BU con el brazo izquierdo. Mantenga
el antebrazo izquierdo en posición vertical, cierre el puño izquierdo y gírelo con la palma hacia la cara. Coloque la parte superior
de la mano izquierda (desde el codo hasta la axila) sobre la mesa, con el bíceps hacia arriba. Incline ligeramente el torso hacia atrás. Agarra un ladrillo por el centro de su lado (exactamente de la misma manera que
en el caso anterior) con la mano derecha firmemente. Levanta el ladrillo por encima de la cabeza y golpea con su lado tu bíceps. Da tres golpes consecutivos como se hizo en el caso anterior. A continuación, baja la mano que sujeta el ladrillo. Ahora y más adelante, todos los requisitos en cuanto al momento de dar el grito, el QI y el esfuerzo interior
son los mismos.

Elbow – the region between the forearm and the upper part of the arm.

Codo - la región entre el antebrazo y la parte superior del brazo.

A spot to be struck is muscles of the arm in the region of bending (above and below the elbow).

El punto que hay que golpear son los músculos del brazo en la zona de flexión (por encima y por debajo del codo).

TRAINING METHOD:

MÉTODO DE ENTRENAMIENTO:

Take the position GONG BU like that one in two previous cases, where the left leg is “bow” (drawn forward and bent) and the right leg is “arrow” (drawn back and straight). Press the left fist to your chest, put the left arm that is bent on the table so that fist, elbow and shoulder be in one horizontal plane. In that position the left fist with the side of the thumb is pressed to the left part of the chest, the palm is turned down, the back of the fist faces up, the whole arm with its inner side is pressed to the surface of the table.
Muscles in the region of the crook of the arm (above and below the elbow) are the striking spot. Take a brick with your right hand like you did in previous cases. Strike with the side of the brick at muscles in the elbow region. As far as other points are concerned, training methods completely coincide with training methods of other parts of the arm as described above. Exercise according to those instructions. Then, take a step back with your left leg, take the stance “stand at attention”, then take a step forward with your right leg (toward the table). The right leg

is bent (”bow”), the left one is straight (“arrow”). Bend the right arm and put it on the table. Practice according to the above outline: take a brick with your left hand and strike blows at the region of the right arm above and below the elbow.

Adopta la posición GONG BU como en los dos casos anteriores, donde la pierna izquierda es la «flecha» (estirada hacia adelante y flexionada) y la pierna derecha es el «arco» (estirada hacia atrás y recta). Presiona el puño izquierdo contra el pecho, coloca el brazo izquierdo doblado sobre la mesa de manera que el puño, el codo y el hombro queden en un plano horizontal. En esa posición, el puño izquierdo con el lado del pulgar se presiona contra la parte izquierda del pecho, la palma está hacia abajo, el dorso del puño mira hacia arriba y todo el brazo con su lado interno se presiona contra la superficie de la mesa.
Los músculos de la zona del pliegue del brazo (por encima y por debajo del codo) son el punto de golpeo. Tome un ladrillo con la mano derecha como lo hizo en los casos anteriores. Golpee con el lado del ladrillo los músculos de la zona del codo. En lo que respecta a otros puntos, los métodos de entrenamiento coinciden completamente con los métodos de entrenamiento de otras partes del brazo descritos anteriormente. Ejercita siguiendo estas instrucciones. A continuación, da un paso atrás con la pierna izquierda, adopta la postura de «atención» y da un paso adelante con la pierna derecha (hacia la mesa). La pierna derecha está flexionada («arco») y la izquierda recta («flecha»). Flexiona el brazo derecho y colócalo sobre la mesa. Practique según lo descrito anteriormente : tome un ladrillo con la mano izquierda y golpee la zona del brazo derecho por encima y por debajo del codo.

[Master Guo Cui Ya is practicing the left elbow according to the methods PAI DA GONG.]

[El maestro Guo Cui Ya está practicando el codo izquierdo según los métodos PAI DA GONG].

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2. Legs

2. Piernas

The front part of the shin.
A spot to be struck is the front side of the shin,

from the ankle to the knee.

La parte delantera de la espinilla.
El punto que se debe golpear es la parte delantera de la espinilla, desde el tobillo hasta la rodilla.

TRAINING METHOD:

MÉTODO DE ENTRENAMIENTO:

After finishing the previous exercise, draw the right leg back and put it beside the left leg. Then, move the left foot to the left side at a distance of one step. Bend the left knee, straighten the right leg, turn the torso to the left an take the left stance GONG BU. Toes of both feet point forward and a little to the right, the face and the breast are directed forward (to the left in respect to the initial position).

Después de terminar el ejercicio anterior, retraiga la pierna derecha y colóquela junto a la pierna izquierda. A continuación, mueva el pie izquierdo hacia el lado izquierdo
a una distancia de un paso. Doble la rodilla izquierda, estire la pierna derecha,
gire el torso hacia la izquierda y adopte la postura izquierda GONG BU. Los dedos de ambos pies apuntan hacia adelante y ligeramente hacia la derecha, la cara
y el pecho están dirigidos hacia adelante (hacia la izquierda con respecto a la
posición inicial).

Note: Earlier, while practicing your arms, you made a forward step toward the table; now, while practicing legs, you make a step to the left (to practice the left leg), then a step to the right
(to practice the right leg); so you stand sidewise to the table.

Nota: Antes, mientras practicabas con los brazos, diste un paso adelante hacia la mesa; ahora, mientras practicas con las piernas, das un paso hacia la izquierda (para practicar con la pierna izquierda) y luego un paso hacia la derecha
(para practicar con la pierna derecha); así te colocas de lado frente a la mesa.

Hold the brick by two of its butts (on the side of short edges) with both hands: your thumbs are from above, the other fingers are from below. HU KOU (a part of palms between thumbs and the forefingers) must be closely pressed to butt ends of the

brick. Raise the brick above your head, lower it and strike with it on the front part of the left shin. Then, raise the brick again and strike again. Do so three consecutive times. Similar to all other cases, yell out a blow number, strain muscles of the shin, concentrate your attention and direct QI to the region which is practiced.

Sujete el ladrillo por dos de sus extremos (por los lados cortos) con ambas manos: los pulgares por arriba y los demás dedos por abajo. HU KOU (la parte de las palmas entre los pulgares y los dedos índices) debe estar bien pegada a los extremos del ladrillo. Levante el ladrillo por encima de la cabeza, bájelo y golpee con él
la parte delantera de la espinilla izquierda. A continuación, levante el ladrillo de nuevo y
golpee otra vez. Haga esto tres veces consecutivas. Al igual que en todos los demás
casos, grite el número de golpes, tense los músculos de la espinilla, concentre su atención y dirija el QI a la zona que se está entrenando.

The front part of the hip.
A spot to be struck is the front side of the hip,
from the hip joint to the knee.

La parte delantera de la cadera.
Un punto que se debe golpear es la parte delantera de la cadera,
desde la articulación de la cadera hasta la rodilla.

TRAINING METHOD:

MÉTODO DE ENTRENAMIENTO:

Hip practicing is done after practicing the front side of the shin of the same leg. From the position of the previous exercise, the left GONG BU, turn your toes to the right and bend your knees. At that time the chest and the face also turn to the right. Thus, from the position of GONG BU you come to the position MA BU. You face the table again. Take a brick with both hands by two of its butts like you did in the previous exercise, raise it above your head and strike with the lower surface of the brick at the left hip. Strike three consecutive blows.

El ejercicio de cadera se realiza después de practicar la parte delantera de la espinilla
de la misma pierna. Desde la posición del ejercicio anterior, el GONG BU izquierdo, gira los dedos de los pies hacia la derecha y flexiona las

rodillas. En ese momento, el pecho y la cara también giran hacia la derecha.
Así, desde la posición de GONG BU se llega a la posición MA BU. Vuelva a mirar hacia la mesa. Tome un ladrillo con ambas manos por dos de sus extremos, como hizo en el ejercicio anterior, levántelo por encima de la cabeza y golpee con la superficie inferior del ladrillo la cadera izquierda. Dé tres golpes consecutivos.

Note: Above consecutive practicing of the left leg is described, first the front part of the shin, then the front part of the hip. After it (from the position MABU), turn your toes to the right and take the right stance of GONG BU (with the left side toward the table). Practicing of the right leg is done in the same sequence. At first, strike three blows at the front part of the shin, then make a turn (to face the table) to the left and take the stance MA BU. After that, strike three blows at the right hip. All general requirements are the same. With this, leg practicing is over.

Nota: Se describe la práctica consecutiva de la pierna izquierda, primero la parte delantera de la espinilla, luego la parte delantera de la cadera.
Después (desde la posición MABU), gira los dedos de los pies hacia la derecha y adopta la postura derecha de GONG BU (con el lado izquierdo hacia la mesa). El ejercicio de la pierna derecha se realiza en la misma secuencia. Primero, da tres golpes en la parte delantera de la espinilla, luego gira (para quedar frente a la mesa) hacia la izquierda y adopta la postura MA BU. Después, da tres golpes en la cadera derecha. Todos los requisitos generales son los mismos. Con esto, el ejercicio de las piernas ha terminado.

[Master Guo Cui Ya is exercising the front part of his hip according to the method PAI DA GONG.]

[El maestro Guo Cui Ya está ejercitando la parte delantera de la cadera según el método PAI DA GONG].

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3. Chest

3. Pecho

Left and right parts of the chest.
Struck spot is chest muscles in the region of nipples.

Partes izquierda y derecha del pecho.

El punto de impacto son los músculos pectorales en la zona de los pezones.

TRAINING METHOD:

MÉTODO DE ENTRENAMIENTO:

You finished the previous exercise (leg training) in the position MA BU. Straighten both legs and stand erect, at that time feet remain in their places; the distance between them is one step as before. Training posture: straight knees, toes pointed forward, straight torso. Take a brick by two of its butts with both hands, stretch your arms forward in front of the chest. Bending both arms and drawing elbows back and to sides, strike three times with the face surface of the brick on the left side of the chest, than three times on the right side. Slightly throw out your chest. Note: First you exercise the left side of the chest, then the right one, strike three blows on each side. When you strike on the left part, move slightly forward the left side of the chest and draw the right side a little back. When you strike on the right side of the chest, move slightly forward the right side and on the contrary draw the left side of the chest a little back. Strike on each side of the chest neither more nor less than three blows.

Terminaste el ejercicio anterior (entrenamiento de piernas) en la posición
MA BU. Estira ambas piernas y ponte de pie, manteniendo los pies en su sitio; la distancia entre ellos es de un paso, como antes. Postura de entrenamiento: rodillas rectas, dedos de los pies apuntando hacia delante,
torso recto. Toma un ladrillo por sus dos extremos con ambas manos, estira los brazos hacia delante, delante del pecho. Dobla ambos brazos y lleva los codos hacia atrás y hacia los lados, golpea tres veces con la superficie frontal del ladrillo en el lado izquierdo del pecho, y luego tres veces en el lado derecho. Saca ligeramente el pecho. Nota: Primero ejercita el lado izquierdo del pecho, luego el derecho, dando tres golpes en cada lado. Cuando golpees la parte izquierda, mueve ligeramente hacia adelante el lado izquierdo del pecho y lleva el lado derecho un poco hacia atrás. Cuando golpees el lado derecho del pecho, mueve ligeramente hacia adelante el lado derecho y, por el contrario,
lleva el lado izquierdo del pecho un poco hacia atrás. Golpea cada lado del pecho ni más ni menos que tres veces.

[Master Guo Cui Ya is exercising his chest according to the method PAI DA GONG.]

[El maestro Guo Cui Ya está ejercitando su pecho según el método PAI DA GONG].

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4. Both Body Sides

4. Ambos lados del cuerpo

Left and right body side.
Struck spot is lower ribs a little above the waist level.

Lado izquierdo y derecho del cuerpo.
El punto de impacto se encuentra en las costillas inferiores, un poco por encima del nivel de la cintura.

TRAINING METHOD:

MÉTODO DE ENTRENAMIENTO:

The position of legs and the body is similar to that one in the previous exercise. Start from the left side. Clench the left hand into fist and raise it above your head. Tilt the torso a little to the right. Take a brick by its butt end with the right hand (it is necessary to choose a sufficiently long brick). The thumb is on the inner side of the brick and the other four fingers are on the outer side. Press the palm close to the butt of the brick. Draw the right hand holding the brick to the right at the level of the waist, then strike with the brick with all the might on the left side (the brick moves in the horizontal plane). Stick out the left side a little toward the blow at that moment and tilt the torso a little to the right. After the blow the right hand holding the brick returns to the initial position for the second blow. It is necessary to strike altogether three blows.
Then, strike in the similar way on the right side. For that purpose, raise the right fist above the head, take a brick with the left hand and strike blows on the right side from the left to the right in the horizontal plane with all the might. Stick out the right side a little to the right (toward the blow) at the striking moment and tilt the torso a little to the left respectively. Like in case of the left body side, strike three blows on the right side.

La posición de las piernas y el cuerpo es similar a la del ejercicio anterior. Comience por el lado izquierdo. Cierre la mano izquierda
en un puño y levántela por encima de la cabeza. Incline el torso ligeramente hacia la
derecha. Sujete un ladrillo por el extremo con la mano derecha (es

necesario elegir un ladrillo lo suficientemente largo). El pulgar se coloca en
el lado interior del ladrillo y los otros cuatro dedos en el
lado exterior. Presiona la palma cerca del extremo del ladrillo. Lleva la mano derecha que sostiene el ladrillo hacia la derecha a la altura de la
cintura y luego golpea con el ladrillo con toda tu fuerza hacia el lado izquierdo
(el ladrillo se mueve en el plano horizontal). Saca el lado izquierdo un poco hacia el golpe en ese momento e inclina el torso un
poco hacia la derecha. Después del golpe, la mano derecha que sujeta el ladrillo vuelve a la posición inicial para el segundo golpe. Es necesario dar tres golpes en total.
A continuación, golpea de la misma manera en el lado derecho. Para ello, levante el puño derecho por encima de la cabeza, tome un ladrillo con la mano izquierda y golpee el lado derecho de izquierda a
derecha en el plano horizontal con toda su fuerza. En el momento del golpe, saque un poco el
lado derecho hacia la derecha (hacia el golpe) e incline el torso un poco hacia la izquierda. Al igual que en
el caso del lado izquierdo del cuerpo, golpee tres veces el lado derecho.
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5. Body Back

5. Espalda

Struck spot is the upper part of the back (a little
below shoulder-blades) on the body centerline.
TRAINING METHOD:
The initial position of legs and the torso is as in the previous exercise. Lean forward from that position so that the back lie in the horizontal plane and point upward. Raise your head, draw your shoulders back and cave in the back. Hold the brick by its butts with both hands, draw your arms to your back and straighten them. Raise the brick above the back and lower it with force on that part of the back that is exercised (on the centerline, a little below shoulder-blades).

El punto de impacto es la parte superior de la espalda (un poco por debajo de los omóplatos) en la línea central del cuerpo.
MÉTODO DE ENTRENAMIENTO:
La posición inicial de las piernas y el torso es la misma que en el ejercicio anterior
. Inclínate hacia adelante desde esa posición, de modo que la espalda quede en
plano horizontal y apuntando hacia arriba. Levanta la cabeza, echa los hombros hacia atrás y arquea la espalda. Sujeta el ladrillo por los extremos con ambas manos, lleva los brazos hacia la espalda y estíralos. Levanta el ladrillo por encima de la espalda y bájalos con fuerza sobre la parte de la espalda que se ejercita (en la línea central, un poco por debajo de los omóplatos).

At the striking moment thumbs will touch the back, other fingers will be on the top, palms are turned inside, facing each other.

En el momento del golpe, los pulgares tocarán la parte posterior, los demás dedos estarán en la parte superior y las palmas estarán giradas hacia dentro, una frente a la otra.

Straighten your arms after the blow and bring them to the initial position, then strike again. Strike altogether three times.

Endereza los brazos después del golpe y llévalos a la posición inicial, luego vuelve a golpear. Golpea tres veces en total.

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6. Stomach

6. abdomen o vientre

Struck spot is a little low the navel on the centerline of the body.

El punto de impacto está un poco por debajo del ombligo, en la línea central del cuerpo.

TRAINING METHOD:

MÉTODO DE ENTRENAMIENTO:

After the execution of the previous exercise leg position does not change. Straighten the torso and stand erect. Take a brick by its long sides with both hands (both thumbs is on the upper side of the brick and the other eight fingers are on the bottom side), press your palms to side edges closely. Hold the brick so that one of its butts be turned to the stomach and the other one forward (one of the planes of the brick is above, the other is below). Strike at the stomach a little bit below the navel with the butt of the brick three times. Concentrate QI in the lower part of the stomach and stick out the stomach toward the blow a little. Count the number of blows loudly. At that time as it was earlier a blow and a yell must be at the same time.

Después de realizar el ejercicio anterior, la posición de las piernas no cambia.
Endereza el torso y ponte de pie. Toma un ladrillo por sus lados largos con ambas manos (los pulgares en la parte superior

del ladrillo y los otros ocho dedos en la parte inferior) y aprieta las palmas contra los bordes laterales. Sostenga el ladrillo de manera que
uno de sus extremos quede hacia el estómago y el otro hacia adelante (uno de los planos del ladrillo queda arriba y el otro abajo). Golpee el estómago un poco por debajo del ombligo con el extremo del ladrillo tres veces. Concentre el QI en la parte inferior del estómago y saque un poco el estómago hacia el golpe.
Cuente en voz alta el número de golpes. En ese momento, como antes, el golpe y el grito deben ser al mismo tiempo.

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7. Upper Part of the Head

7. Parte superior de la cabeza

Struck spot is the upper part of the frontal bone between the hair line (on the front) and the head crown.

El punto de impacto es la parte superior del hueso frontal, entre la línea del cabello (en la parte delantera) y la coronilla.

TRAINING METHOD:

MÉTODO DE ENTRENAMIENTO:

After finishing the previous exercise, bring the left leg close to the right one and stand erect with heels in, toes out (feet in the shape of hieroglyph “BA” - “/\”). Take a brick by its butt ends with both hands, thumbs inside, the other fingers outside, press HU KOU (of the palm) close to the butt ends of the brick.
Raise the brick above your head on stretched arms (one of the brick planes up, the other down), bend your arms and strike with the lower plane of the brick on the upper part of the head between the forehead and the crown. Raise the brick again and strike once more. Strike altogether three blows. Clench your teeth tightly, count blows loudly, concentrate your attention on the practiced region. With this training according to the method PAI DA GONG is over.

Después de terminar el ejercicio anterior, acerque la pierna izquierda a la derecha y póngase de pie con los talones hacia adentro y los dedos de los pies hacia afuera (los pies en forma de jeroglífico «BA» - «/\»).
Tome un ladrillo por sus extremos con ambas manos, los pulgares hacia adentro y los demás dedos hacia afuera, presione HU KOU (de la palma) cerca de los extremos del ladrillo.
Levanta el ladrillo por encima de la cabeza con los brazos estirados (una de las caras del ladrillo hacia arriba y la otra hacia abajo), dobla los

brazos y golpea con la cara inferior del ladrillo en la parte superior de la cabeza, entre la frente y la coronilla. Vuelve a levantar el ladrillo y golpea una vez más. Da tres golpes en total. Aprieta los dientes con fuerza, cuenta los golpes en voz alta y concentra tu atención en la zona que estás entrenando. Con este entrenamiento según el método PAI DA GONG has terminado.

Training Method of External Hard GONG FU from the Book "Canon on Transformation of Muscles and Tendons" (YI JIN JING)

Método de entrenamiento del GONG FU externo del libro «Canon sobre la transformación de músculos y tendones» (YI JIN JING)

Lately training methods from treatise "Canon on Transformation of Muscles and Tendons" are being widely spread and advertised. Illustrated booklets about those method are sold in many provinces and districts to make it possible to exercise by pictures. Although the material does not contain many details, it is sufficiently clear and easy to understand. Those booklets are usually titled as "External GONG FU for Transformation of Muscles and Tendons", "Illustrated Training Method for External GONG FU" and so on. It is usually stressed that training exercises must be done in a quiet place, facing the wall, calmly and with concentration. One must not overstrain the body, as the exercises cause QI inflow to arms and excess muscle strain hinders free flow of QI. Therefore, in case of excess muscle strain arms are not filled with QI properly. Being in one of twelve positions, you must count to yourself up to 49, then, without stopping, proceed to the next position. Start acquiring the first position; then, having acquired it, add the second one and so on. After half a month or one month at most you will acquire all positions and then strength will gradually fill your whole body from feet to the head crown. This kind of training is intended to increase physical strength LI and fill the body with QI, as well as for strengthening the muscular system. However, to attain really profound results, one must seriously observe the ban for alcohol and sex, exercise 5-7 times daily (each day without interruption) and eat 4-5 times daily.

If a man exercises during 100 days, his physical strength increases by 1000 JINs[14]. It applies to young and strong people. The strength of a weaker man may increase, say, by 500 JINs. And if an old enfeebled man exercises in that manner only 2-3 times daily, he can improve his health and make his life longer. No illness will be passed to him. Really, it is beyond of understanding how effect of those training is so wonderful and miraculous.

Últimamente, los métodos de entrenamiento del tratado «Canon sobre la transformación de músculos y tendones» se están difundiendo y promocionando ampliamente.
En muchas provincias y distritos se venden folletos ilustrados sobre estos métodos
para que sea posible
ejercitarse con ayuda de imágenes. Aunque el material no contiene muchos detalles, es suficientemente claro y fácil de entender.
Estos folletos suelen titularse «GONG FU externo para la transformación de músculos y tendones», «Método de entrenamiento ilustrado
para GONG FU externo», etc. Por lo general, se hace hincapié en que los ejercicios de entrenamiento deben realizarse en un lugar tranquilo, de cara a la pared, con calma y concentración. No se debe
esfuerzar demasiado el cuerpo, ya que los ejercicios provocan la entrada de QI en los brazos
y el esfuerzo muscular excesivo dificulta el libre flujo de QI. Por lo tanto, en
caso de esfuerzo muscular excesivo, los brazos no se llenan de QI adecuadamente. Estando en una de las doce posiciones, debes contar para ti mismo hasta 49 y, a continuación, sin detenerte, pasar a la siguiente
posición. Comience adquiriendo la primera posición; luego, una vez adquirida,
añada la segunda y así sucesivamente. Después de medio mes o un mes como máximo, habrá adquirido todas las posiciones y entonces la fuerza
llenará gradualmente todo su cuerpo, desde los pies hasta la coronilla.
Este tipo de entrenamiento tiene como objetivo aumentar la fuerza física LI
y llenar el cuerpo de QI, así como fortalecer el
sistema muscular. Sin embargo, para obtener resultados realmente profundos, hay que
observar estrictamente la prohibición del alcohol y el sexo, hacer ejercicio entre 5 y 7
veces al día (todos los días sin interrupción) y comer entre 4 y 5 veces al día.
Si un hombre hace ejercicio durante 100 días, su fuerza física aumenta en 1000 JIN[14]. Esto se aplica a personas jóvenes y fuertes.
La fuerza de un hombre más débil puede aumentar, por ejemplo, en 500 JIN.
Y si un anciano debilitado hace ejercicio de esa manera solo 2-3 veces al día, puede mejorar su salud y alargar su vida.
No le contagiarán ninguna enfermedad. Realmente, es incomprensible cómo el efecto de ese entrenamiento es tan maravilloso y milagroso.

Editor’s notes:
14

1000 JINs are approximately equal to 500 kg, or 1100 lb (a figure of speech).

Notas del editor:
14
1000 JIN equivalen aproximadamente a 500 kg o 1100 lb (una forma de hablar).

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12 Positions of the Method YI JIN JING

12 posiciones del método YI JIN JING

Position one

Posición uno

Face east, look forward, set feet aside to shoulder width, parallel each other. Arms are lowered along the body, elbows are a little bent, the backs of hands face up and palms down. Fingers are locked with each other and stretched out parallel to the ground, fingertips point forward and a little bit upward. Start counting to yourself from 1 to 49. With each count raise fingertips a little bit more up and lower a palm a little down[15]. During intervals between counts relax hands a little and bring them to the initial position. “Lower” and “raise” 49 times in such a manner.

Mírate hacia el este, mira hacia adelante, separa los pies a la altura de los hombros, paralelos entre sí. Los brazos están bajados a lo largo del cuerpo, los codos están un poco doblados, el dorso de las manos mira hacia arriba y las palmas hacia abajo. Los dedos están entrelazados y estirados paralelos al suelo, las yemas de los dedos apuntan hacia adelante y un poco hacia arriba. Empieza a contar para ti mismo del 1 al 49. Con cada cuenta, levanta las yemas de los dedos un poco más y baja la palma de la mano un poco[15]. Durante los intervalos entre cuentas, relaja un poco las manos y llévalas a la posición inicial. «Baja» y «levanta» 49 veces de esta manera.

[Position one]
[Posición uno]

Editor’s notes:
15
Here the physical movement is practically unnoticeable; it has rather a meaning of “internal effort”.

Notas del editor:
15

Aquí el movimiento físico es prácticamente imperceptible; tiene más bien el significado de «esfuerzo interno».

Position two

Posición dos

After finishing the first exercise, without changing position, clench all fingers except thumbs into fists. Turn the backs of fists forward, straighten thumbs inward, almost touching side surfaces of hips with them. Count from 1 to 49 in the same way, with every count clench fists stronger and try to raise the tips of thumbs still higher (fists remain at their place at that time). Clench fists and raise thumbs 49 times in such a manner.

Después de terminar el primer ejercicio, sin cambiar de posición, cierra todos los dedos excepto los pulgares en puños. Gira el dorso de los puños hacia adelante, estira los pulgares hacia adentro, casi tocando los lados de las caderas con ellos. Cuenta del 1 al 49 de la misma manera, con cada cuenta aprieta los puños con más fuerza e intenta levantar las puntas de los pulgares aún más alto (los puños permanecen en su lugar en ese momento). Aprieta los puños y levanta los pulgares 49 veces de esta manera.

[Position two]
[Posición dos]

Position three

Posición tres

After finishing the second exercise, without changing the position, bend thumbs toward the centers of palms and clench the other fingers into fists (the thumb is pressed to the palm and grappled with four fingers from above). Straighten arms. Turn HU KOU[16] forward. With every count clench fists, during intervals between counts slightly relax. Count to 49 in such a manner.

Después de terminar el segundo ejercicio, sin cambiar de posición, doble los pulgares hacia el centro de las palmas y cierre los otros dedos en puños (el pulgar se presiona contra la palma y se agarra con los cuatro dedos desde arriba). Estire los brazos. Gire HU KOU[16] hacia adelante. Con cada cuenta, cierre los puños y, durante los intervalos entre cuentas, relájese ligeramente. Cuente hasta 49 de esta manera.

[Position three]
[Posición tres]

Editor’s notes:
16
HU Kou, lit. “Tiger mouth”, here and after a space between the thumb and
forefinger.

Notas del editor:
16
HU Kou, lit. «Boca de tigre», aquí y en adelante, el espacio entre el pulgar y el
índice.

Position four

Posición cuatro

After finishing the third exercise, without changing the position of legs and the torso, raise arms forward in front of the breast to the horizontal position. Stretch fists[17] forward at the shoulder level. Bend elbows a little, turn HU KOU up, the distance between fists must be a little more than 1 CHI (33 cm, or 1.094 ft). Press fists with every count stronger. Count to 49.

Después de terminar el tercer ejercicio, sin cambiar la posición de las piernas y el torso, levante los brazos hacia adelante, frente al pecho,
hasta la posición horizontal. Estire los puños[17] hacia adelante a la altura de los hombros.
Doble un poco los codos, gire HU KOU hacia arriba, la distancia entre los puños debe ser un poco más de 1 CHI (33 cm, o 1.094 pies). Presione los puños con cada cuenta más fuerte. Cuente hasta 49.

[Position four]
[Posición cuatro]

Editor’s notes:
17
Here and further in the text nothing is said about a change in methods of fist
clenching; probably, thumbs remain clenched in fists.

Notas del editor:
17

Aquí y más adelante en el texto no se menciona ningún cambio en los métodos para cerrar los puños; probablemente, los pulgares permanecen cerrados dentro de los puños.

Position five

Posición cinco

After finishing the fourth exercise, without changing the position of legs and the torso, stretch arms up, turn HU KOU back. Arms must not touch the head (they must be placed vertically). As before, fingers must be clenched into fists. Count to 49 as before, clenching fists stronger with each count.

Después de terminar el cuarto ejercicio, sin cambiar la posición de las piernas y el torso, estira los brazos hacia arriba y gira HU KOU hacia atrás. Los brazos no deben tocar la cabeza (deben colocarse verticalmente). Como antes, los dedos deben estar cerrados en puños. Cuenta hasta 49 como antes, apretando los puños con más fuerza con cada cuenta.

[Position five]
[Posición cinco]

Position six

Posición seis

After finishing the previous exercise, without changing the position of legs and the torso, lower arms in front of you at the shoulder level, bend elbows and turn them to sides, turn down HU KOU of both fists with palms forward. Fists must be at the distance of 1 CHI (33 cm, or 1.094 ft) from each other. Clench fists with each count; at the same time, move elbows a little bit back[18] with force. Do so 49 times.

Después de terminar el ejercicio anterior, sin cambiar la posición de las piernas y el torso, baja los brazos frente a ti a la altura de los hombros, dobla los codos y gíralos hacia los lados, gira hacia abajo HU KOU de ambos puños con las palmas hacia adelante. Los puños deben estar a una distancia de 1 CHI (33 cm o 1.094 pies) entre sí. Aprieta los puños con cada cuenta; al mismo tiempo, mueve los codos un poco hacia atrás[18] con fuerza. Hazlo 49 veces.

[Position six]
[Posición seis]

Editor’s notes:
18
  Here as before, the physical movement can hardly be seen, it is rather “internal” effort.

Notas del editor:
18
  Aquí, como antes, el movimiento físico apenas se percibe, se trata más bien de un esfuerzo «interno».

Position seven

Posición siete

After finishing the previous exercise, without changing the position of legs and the torso, stretch out arms to sides at the shoulder level, turn fist HU KOU up. Shift body weight to heels; toes slightly lose contact with the ground; clench fists with force and raise them a little bit up. Lower toes to the ground, unclench fists slightly. Do so 49 times, count from 1 to 49.

Después de terminar el ejercicio anterior, sin cambiar la posición de las piernas y el torso, estira los brazos hacia los lados a la altura de los hombros, gira los puños HU KOU hacia arriba. Desplaza el peso del cuerpo hacia los talones; los dedos de los pies pierden ligeramente el contacto con el suelo; aprieta los puños con fuerza y levántalos un poco. Baja los dedos de los pies al suelo, afloja ligeramente los puños. Hazlo 49 veces, cuenta del 1 al 49.

[Position seven]
[Posición siete]

Position eight

Posición ocho

After finishing the previous exercise, without changing the position of legs and the torso, stretch out arms forward at the shoulder level. Everything is like in the fourth position, merely arms are completely straightened in elbows and the distance between fists is 5-6 CUNs (16,7-20,0 cm, or 6,6-7,9 in). Clench fists with every count. Count to 49.

Después de terminar el ejercicio anterior, sin cambiar la posición de las piernas y el torso, estira los brazos hacia adelante a la altura de los hombros. Todo es como en la cuarta posición, solo que los brazos están completamente estirados en los codos y la distancia entre los puños es de 5-6 CUN (16,7-20,0 cm, o 6,6-7,9 pulgadas). Aprieta los puños con cada cuenta. Cuenta hasta 49.

[Position eight]

[Posición ocho]

Position nine

Posición nueve

After finishing the previous exercise, bend elbows, draw fists to your nose with palms turned inside. The distance from the nose to the backs of fists must be 2-3 CUNs (6.6-9.9 cm, or 2.6-3.9 in). Count from 1 to 49, clenching fists with each count.

Después de terminar el ejercicio anterior, doble los codos y lleve los puños a la nariz con las palmas hacia adentro. La distancia entre la nariz y el dorso de los puños debe ser de 2-3 CUN (6.6-9.9 cm, o 2.6-3.9 pulgadas). Cuente del 1 al 49, apretando los puños con cada cuenta.

[Position nine]
[Posición nueve]

Position ten

Posición diez

After finishing the previous exercise stretch out arms to sides at the shoulder level, bend elbows and place forearms vertically, point HU KOU to ears. Arms and the head form the hieroglyph “SHAN”: . Clench fists with each count, raising them a little up and moving elbows forward hardly noticeably. Do it 49 times.

Después de terminar el ejercicio anterior, extienda los brazos a los lados a la altura de los hombros, doble los codos y coloque los antebrazos en posición vertical, apuntando HU KOU hacia las orejas. Los brazos y la cabeza forman el jeroglífico «SHAN»: .Apriete los puños con cada cuenta, levantándolos un poco y moviendo los codos hacia adelante de forma apenas perceptible. Hágalo 49 veces.

[Position ten]
[Posición diez]

Position eleven

Posición once

After finishing the previous exercise, lower your fists with palms turned inside to the navel. Forefingers must be on the navel level, the distance between them must be 2-3 CUNs (6.6-9.9 cm, or 2.6-3.9 in). Clench fists with each count, count to 49. After finishing the eleventh exercise, relax muscles and make three cycles of deep breath, it is necessary to breathe with the lower part of the stomach.

Después de terminar el ejercicio anterior, baje los puños con las palmas hacia adentro hasta el ombligo. Los dedos índices deben estar a la altura del ombligo, la distancia entre ellos debe ser de 2-3 CUN (6.6-9.9 cm, o 2.6-3.9 pulgadas). Apriete los puños con cada cuenta, cuente hasta 49. Después de terminar el undécimo ejercicio, relaja los músculos y haz tres ciclos de respiración profunda, es necesario respirar con la parte inferior del vientre o abdomen.

[Position eleven]
[Posición once]

Position twelve

Posición doce

After breathing in and breathing out deeply three times, lower your arms along the body, open your hands, straighten fingers, raise arms in front of you to the shoulder level, tiptoe at the same time. Imagine that you carry a heavy weight on your shoulders. Make the movement three times. Then, relax arm muscles by raising arms three times above the head and lowering them freely along the body. Then, shake each leg three times, starting with the left leg. Put feet at shoulder width. That is the end of the exercises complex.

Después de inhalar y exhalar profundamente tres veces, baja los brazos a lo largo del cuerpo, abre las manos, estira los dedos, levanta los brazos frente a ti a la altura de los hombros y ponte de puntillas al mismo tiempo. Imagina que llevas un peso pesado sobre los hombros. Haz el movimiento tres veces. A continuación, relaja los músculos de los brazos levantándolos tres veces por encima de la cabeza y bajándolos libremente a lo largo del cuerpo. Luego, sacude cada pierna tres veces, empezando por la izquierda. Coloca los pies a la anchura de los hombros. Así termina la serie de ejercicios.

[Position twelve]
[Posición doce]

After finishing training according to the method YI JIN JING it is recommended to do several free and relaxed steps. If a middle-aged man, weak and unhealthy, exercises according to those methods, only after few months he will enjoy life and become cheerful and vigorous. He will feel that all his diseases will have abated. A lot of the credit must go to the wonderful method YI JIN ING that is very useful for people’s health.

Después de terminar el entrenamiento según el método YI JIN JING, se recomienda realizar varios pasos libres y relajados. Si un hombre de mediana edad, débil y con mala salud, hace ejercicio según estos métodos, en solo unos meses disfrutará de la vida y se volverá alegre y vigoroso.

Sentirá que todas sus enfermedades han remitido. Gran parte del mérito debe atribuirse al maravilloso método YI JIN ING, que es muy útil para la salud de las personas.

BA DUAN JIN
Eight Pieces of Brocade.
Ancient Method of Health
Improvement Composed
of Eight Exercises

BA DUAN JIN
Ocho piezas de brocado.
Método antiguo para mejorar la salud
Compuesto
por ocho ejercicios

The ancient method "Eight Pieces of Brocade" (BA DUAN JIN) is an excellent method for body perfection and health improvement. The author of the book used it in his childhood: the exercises are not complicated, easy to acquire and do. It is possible to obtain quick and tangible results through that method into the bargain. In the course of centuries-old history many things were lost, but the method BA DUAN JIN was preserved up to this day. It is so simple and easy to do that even women and children practice it. Below we shall present the training method BA DUAN JIN. Besides excellent health improvement the method develops motive skills which are required for martial arts. Undoubtedly, it is one of the best methods to exercise GONG FU.

El antiguo método «Ocho piezas de brocado» (BA DUAN JIN) es un método excelente para perfeccionar el cuerpo y mejorar la salud.
El autor del libro lo utilizó en su infancia:
los ejercicios no son complicados, son fáciles de aprender y de realizar. Además,
es posible obtener resultados rápidos y tangibles mediante este método. A lo largo de siglos de historia
se perdieron muchas cosas, pero el método BA DUAN JIN se conservó hasta nuestros días. Es tan sencillo y fácil de practicar que incluso
las mujeres y los niños lo practican. A continuación, presentaremos el método de entrenamiento BA DUAN JIN. Además de mejorar considerablemente la salud,
el método desarrolla las habilidades motrices necesarias para las artes marciales. Sin duda, es uno de los mejores métodos para practicar GONG FU.

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1. Support the sky with both arms to adjust three

SAN JIAO[19]

1. Apoya el cielo con ambos brazos para ajustar los tres SAN JIAO[19].

Stand erect with feet on the shoulder width. Raise both arms above the head, turn the hands with the palms up, couple fingers of both hands. Stretch out arms upward, raise your heels a little (tiptoe), take a deep breath at the same time. Bring arms down slowly in front of you and lower the heels to the ground while breathing out. Do that movement eight times.

Póngase de pie con los pies separados a la anchura de los hombros. Levante ambos brazos por encima de la cabeza, gire las manos con las palmas hacia arriba y junte los dedos de ambas manos. Estire los brazos hacia arriba, levante un poco los talones (póngase de puntillas) y respire profundamente al mismo tiempo. Baje los brazos lentamente delante de usted y baje los talones al suelo mientras exhala. Repita este movimiento ocho veces.

Editor's notes:
19
"Three Heaters" (SAN JIAO) in Chinese traditional medicine is a conventional organ that combines the functions of several organs. The upper heater summarizes the functions of the heart and the lungs in the distribution of QI and blood for nourishment of different organs and tissues. The middle heater summarizes the functions of the spleen and the stomach in digestion and absorption of nutrients. The lower heater summarizes the functions of the kidneys and bladder, controls water exchange and secretions.

Notas del editor:
19
«Tres calentadores» (SAN JIAO) en la medicina tradicional china es un órgano convencional que combina las funciones de varios órganos. El calentador superior resume las funciones del corazón y los pulmones en la distribución del QI y la sangre para nutrir los diferentes órganos y tejidos. El calentador medio resume las funciones del bazo y el estómago en la digestión y absorción de nutrientes. El calentador inferior resume las funciones de los riñones y la vejiga, controla el intercambio de agua y las secreciones.
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2. Draw the bow to the left and right as if you

shoot at an eagle

2. Tense el arco hacia la izquierda y hacia la derecha como si disparara a un águila.

Set feet to the left and to the right so that the distance between them to be two CHIs approximately (about 0.67 m, or 2.2 feet). Take the stance MA BU: hips are situated horizontally, knees are bent, shins are perpendicular to the ground, the torso is straight. Bend both arms in front of the chest, palms are joined with each other at the shoulder level. Move slowly the left hand to the left at the shoulder level, the forefinger being straightened and pointing up, the other fingers are bent. Concurrently with the movement of the left arm to the left, clench the right hand into fist and move it to the right. The right arm remains to be completely bent in elbow, the right hand stops near the right shoulder. The left arm moves to the left until it is completely straightened in elbow, the forefinger points up. The movement looks as if you draw the bow. It is necessary to closely watch the movement of the left forefinger. While “drawing the bow”, breathe in; while “shooting an arrow” (returning arms to the initial position in front of the chest), breathe out. Then, stretch out the right arm to the right side at the shoulder level, concurrently move slowly the left arm that is bent in front of the chest at the shoulder level from the right to the left as if you draw the bow. Move your eyes to follow the right forefinger. Do this exercise eight times to each side.

Coloca los pies a la izquierda y a la derecha de manera que la distancia entre ellos sea de aproximadamente dos CHI (unos 0,67 m o 2,2 pies). Adopta la postura MA BU: las caderas están situadas horizontalmente, las rodillas están flexionadas, las espinillas son perpendiculares al suelo y el torso está recto. Flexiona ambos brazos delante del pecho, con las palmas unidas entre sí a la altura de los hombros. Mueva lentamente la mano izquierda hacia la izquierda a la altura de los hombros, con el dedo índice estirado y apuntando hacia arriba, y los demás dedos flexionados. Al mismo tiempo que mueve el brazo izquierdo hacia la izquierda, cierre la mano derecha en un puño y muévala hacia la derecha. El brazo derecho permanece completamente flexionado en el codo, y la mano derecha se detiene cerca del hombro derecho. El brazo izquierdo se mueve hacia la izquierda hasta que queda completamente estirado en el codo, con el dedo índice apuntando hacia arriba. El movimiento parece como si estuvieras tensando un arco. Es necesario observar atentamente el movimiento del dedo índice izquierdo. Mientras «tensas el arco», inhala; mientras «disparas la flecha» (volviendo los brazos a la posición inicial delante del pecho), exhala. A continuación, estira

el brazo derecho hacia el lado derecho a la altura del hombro y, al mismo tiempo, mueve lentamente el brazo izquierdo, que está doblado delante del pecho a la altura del hombro, de derecha a izquierda, como si tensaras el arco. Mueve los ojos para seguir el dedo índice derecho. Haz este ejercicio ocho veces hacia cada lado.

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3. Raise each arm separately to adjust spleen and stomach

3. Levanta cada brazo por separado para ajustar el bazo y el estómago.

Bring the left arm down along the body, straighten fingers and direct them forward with the palm facing the ground. Raise the right arm vertically up, straighten fingers and point them back with the palm facing up. Both arms are straight, the palms as if slightly push something, one (left) palm moves down, the other (right) one moves up. Breathe in at that time. Bring the right arm down, breathe out at that time. Then, stretch out the left arm up and the right one down, breathe in at that time. Raise and bring down arms in turn; each arm must be raised eight times.

Baja el brazo izquierdo a lo largo del cuerpo, estira los dedos y diríguelos hacia adelante con la palma hacia el suelo. Levanta el brazo derecho verticalmente, estira los dedos y apúntalos hacia atrás con la palma hacia arriba. Ambos brazos están rectos, las palmas como si empujaran ligeramente algo, una palma (la izquierda) se mueve hacia abajo y la otra (la derecha) se mueve hacia arriba. Inhala en ese momento. Baja el brazo derecho y exhala en ese momento. A continuación, estira el brazo izquierdo hacia arriba y el derecho hacia abajo, e inhala en ese momento. Levanta y baja los brazos por turnos; cada brazo debe levantarse ocho veces.

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4. Look backward to eliminate “five indispositions” and “seven damages”[20]

4. Mira hacia atrás para eliminar las «cinco indisposiciones» y los «siete daños»[20].

Take a stand “at attention” (heels in, toes out), legs are straight, bring arms down along the body, press palms to hips. Turn slowly the head to the left. Look back over the left shoulder. Breathe out at that time. Return slowly the head to the initial position, look straight forward. Breathe in at that time. Turn slowly the head to the right. Look back over the right shoulder. Breathe out at that time. During the exercise the torso does not

move, only the head turns. One must try to turn the head back as far as possible. Turn the head eight times to each side.

Póngase firme (talones juntos, puntas de los pies hacia fuera), piernas rectas, baje los brazos a lo largo del cuerpo, presione las palmas de las manos contra las caderas. Gire lentamente la cabeza hacia la izquierda. Mire hacia atrás por encima del hombro izquierdo. Exhala en ese momento. Vuelve lentamente la cabeza a la posición inicial y mira al frente. Inhala en ese momento. Gira lentamente la cabeza hacia la derecha. Mira hacia atrás por encima del hombro derecho. Exhala en ese momento. Durante el ejercicio, el torso no se mueve, solo gira la cabeza. Hay que intentar girar la cabeza hacia atrás lo máximo posible. Gira la cabeza ocho veces hacia cada lado.

Editor's notes:
20
"Five indispositions" are diseases of five internal organs: heart, liver, lungs, spleen, and kidneys; "seven damages" are damages of internal organs caused by excess emotions.

Notas del editor:
20
Las «cinco indisposiciones» son enfermedades de cinco órganos internos: corazón, hígado, pulmones, bazo y riñones; los «siete daños» son daños en los órganos internos causados por un exceso de emociones.

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5. Shake the head, wag the tail to extinguish fire in the heart.

5. Sacude la cabeza, mueve la cola para apagar el fuego en el corazón.

Put feet to sides at the length of one step, take the stance MA BU. Place palms on knees so that thumbs be on the outer sides of hips and the other fingers on the inner sides. Lean slowly the torso and the head to the left; bend the left arm a little bit at that time, the right arm remaining to be straight. Then, lean slowly the torso and the head to the right, bend the right arm a little bit and straighten the left arm completely in elbow. Keep the back and head straight, do not bend the neck. Do eight leans to each side.

Separa los pies a la distancia de un paso y adopta la postura MA BU. Coloca las palmas de las manos sobre las rodillas, de modo que los pulgares queden en los lados externos de las caderas y los demás dedos en los lados internos. Inclina lentamente el torso y la cabeza hacia la izquierda; dobla un poco el brazo izquierdo en ese momento, manteniendo

el brazo derecho recto. A continuación, inclina lentamente el torso y la cabeza hacia la derecha, dobla un poco el brazo derecho y estira completamente el brazo izquierdo por el codo. Mantén la espalda y la cabeza rectas, no dobles el cuello. Haz ocho inclinaciones hacia cada lado.

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6. Shake seven times and one hundred diseases vanish.

6. Agítelo siete veces y cien enfermedades desaparecerán.

Bring your arms down along the body, press palms to hip sides. The torso and legs are straight. Join feet (heels and toes in). Tiptoe slowly, then bring heels down to the ground. Do so seven times. Keep the torso and the head vertically. Due to it you can increase the strength and resilience of muscles and tendons and get rid of many diseases.

Baja los brazos a lo largo del cuerpo y presiona las palmas de las manos contra los costados de las caderas.
El torso y las piernas deben estar rectos. Junta los pies (talones y dedos hacia adentro).
Levántate lentamente sobre las puntas de los pies y luego baja los talones al suelo. Hazlo siete veces. Mantén el torso y la cabeza en posición vertical. Gracias a ello, podrás aumentar la fuerza y la resistencia de los músculos y tendones y librarte de muchas enfermedades.

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7. Clench fists, cast fierce look, increase your power with QI.

7. Cierra los puños, lanza una mirada feroz y aumenta tu poder con QI.

Collect your strength, sink into the position MA BU. Clench both fists and bring them to the sides near waist, elbows are bent and point back. Raise the right fist to the chest and deliver a straight blow to the right at the shoulder level, turn the fist with the HU KOU upward. Look fiercely in the direction of the blow. Return the right fist to the waist. Make the similar movement to the left side with left fist. While striking, breathe out; while returning the fist to the waist, breathe in. Make eight blows to each side.

Reúne tus fuerzas, ponte en posición MA BU. Cierra ambos puños y llévalos a los lados, cerca de la cintura, con los codos doblados y apuntando hacia atrás. Levanta el puño derecho hasta el pecho y da un golpe recto hacia la derecha a la altura del hombro, girando el puño con el HU KOU hacia arriba. Mira con ferocidad en la dirección del golpe.

Vuelve a colocar el puño derecho en la cintura. Haz un movimiento similar hacia el lado izquierdo con el puño izquierdo. Mientras golpeas, exhala; mientras vuelves a colocar el puño en la cintura, inhala.
Da ocho golpes a cada lado.

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8. Hold your feet with both hands to strengthen kidneys and waist.

8. Sujeta tus pies con ambas manos para fortalecer los riñones y la cintura.

Take the stance “at attention” (feet in). Bend your waist and lean forward and down. Keep your legs straight, on no account bend them. Stretch down your arms as low as possible. It might be as well to catch toes of feet with hands. It is a matter of some difficulty for many at the start, but gradually, in four or five days, you will be able to reach toes. If you do this exercise in a regular way, it will improve condition of your kidneys and waist; furthermore, it will slenderize you, maintain your straight spine and eliminate its curvature. This exercise must also be done eight times.

Adopte la postura de «atención» (pies juntos). Doble la cintura e inclínese hacia adelante y hacia abajo. Mantenga las piernas rectas, no las doble bajo ningún concepto. Estire los brazos lo más abajo posible. También puede agarrarse los dedos de los pies con las manos. Al principio puede resultar difícil para muchos, pero poco a poco, en cuatro o cinco días, podrá alcanzar los dedos de los pies. Si realiza este ejercicio de forma regular, mejorará el estado de sus riñones y su cintura; además, le ayudará a adelgazar, a mantener la columna recta y a eliminar su curvatura. Este ejercicio también debe realizarse ocho veces.

That is the end of the exercising complex according to the method BA DUAN JIN.

Así concluye el conjunto de ejercicios según el método BA DUAN JIN.

The studies of available historical documents did not reveal definitely either the originator of the method BA DUAN JIN or the time of its origination. Long ago Zhuang Zi[21] wrote that “breathing in and out”, that is breathing exercises, or “removal of the spoiled and the intake of the fresh” in terms of Taoist teaching, promote health and long life. That statement was recorded in the collected works Zi Shu Bai Jia, or “Book of Philosophers of a Hundred of Schools”. Zhuang Zi was one of the first scientists who made a scientific approach to health improvement. Later, the famous scientist and healer Hua Tuo[22] made a complex of exercises WU QIN XI, or “Frolics of The Five Animals” where movements of tiger, deer, bear, monkey, and crane are imitated. The idea was

to improve health by imitating behavior and movements of animals. Hua Tuo said that the human body must be subjected to moderate physical loads, which promote blood and QI circulation and improve health. In that case diseases can not penetrate the human body. As a proverb says, “no stagnation in running water, no worm in the door hinge”. In case of some diseases Hua Tuo prescribed to a patient a certain complex of movements that imitated behavior of one of the five animals. Certain movements and postures cause the inflow of QI to certain organs and parts of the body, thus producing therapeutic effect. BA DUAN JIN that originates from methods Zhuang Zi and Hua Tuo is based on the same principles. It is a timetested recipe for health and long life. Its deep and soft movements are in full conformity with physiological requirements of the human body.
I call upon westernized men not to treat their own heritage with contempt. We must advertise our national culture. It will promote the health of the nation and allow us to advance alongside of Eastern and Western powers.

Los estudios de los documentos históricos disponibles no revelaron de manera definitiva ni el creador del método BA DUAN JIN ni la época en que se originó. Hace mucho tiempo, Zhuang Zi[21] escribió que «inspirar y espirar», es decir, los ejercicios de respiración, o «eliminar lo viciado e inhalar lo fresco» en términos de la enseñanza taoísta, promueven la salud y la longevidad. Esa afirmación quedó registrada en la obra recopilatoria Zi Shu Bai Jia, o «Libro de los filósofos de las cien escuelas». Zhuang Zi fue uno de los primeros científicos que abordó de manera científica la mejora de la salud. Más tarde, el famoso científico y sanador Hua Tuo[22] creó un complejo de ejercicios llamado WU QIN XI, o «Juegos de los cinco animales», en el que se imitan los movimientos del tigre, el ciervo, el oso, el mono y la grulla. La idea era mejorar la salud imitando el comportamiento y los movimientos de los animales. Hua Tuo decía que el cuerpo humano debe someterse a cargas físicas moderadas, que favorecen la circulación de la sangre y el qi y mejoran la salud. En ese caso, las enfermedades no pueden penetrar en el cuerpo humano. Como dice el proverbio, «no hay estancamiento en el agua corriente, ni gusanos en las bisagras de las puertas». En el caso de algunas enfermedades, Hua Tuo prescribía al paciente un determinado conjunto de movimientos que imitaban el comportamiento de uno de los cinco animales. Ciertos movimientos y posturas provocan la afluencia de qi a determinados órganos y partes del cuerpo, produciendo así un efecto terapéutico. El BA DUAN JIN, que tiene su origen en los métodos de Zhuang Zi y Hua Tuo, se basa en los mismos principios. Es una receta probada por el tiempo para la salud y la longevidad. Sus movimientos profundos y suaves están en plena conformidad con las necesidades fisiológicas del cuerpo humano.
Hago un llamado a los hombres occidentalizados para que no traten con desprecio su propio patrimonio. Debemos dar a conocer nuestra cultura nacional. Esto promoverá la salud de la nación y nos permitirá avanzar junto a las potencias orientales y occidentales.

Editor’s notes:
21
Zhuang Zi (369-286 B.C.), a prominent representative of ancient philosophic
Taoism.

22
Hua Tuo (141? - 208) is a famous physician and a follower of Taoism. Lived
at the end of the dynasty Eastern Han. Was the first physician to use narcosis
and anesthesia for surgery. Besides, he created a complex of "Plays of Five
Animals" (WU QIN XI) owing which through the imitation of movements of
different animals - bear, tiger, deer, monkey, and crane the energy Qi properly
circulates in a human organism and that cause effects of rejuvenation and
invigoration.

Notas del editor:
21
Zhuang Zi (369-286 a. C.), destacado representante del taoísmo filosófico
antiguo.

22
Hua Tuo (141? - 208) es un famoso médico y seguidor del taoísmo. Vivió
a finales de la dinastía Han Oriental. Fue el primer médico en utilizar
la narcosis y la anestesia para la cirugía. Además, creó un complejo de
«Juegos de los cinco animales» (WU QIN XI) gracias al cual, mediante la
imitación de los movimientos de diferentes animales (oso, tigre, ciervo,
mono y grulla), la energía Qi circula adecuadamente en el organismo
humano y produce efectos rejuvenecedores y revitalizantes.

QING GONG
Art of Lightness: the
Development of Ability for
High and Long Jumps.

QING GONG
El arte de la ligereza: el desarrollo de la capacidad para saltos altos y
largos.

High jumps over a tree

Saltos altos sobre un árbol

High jumps over a tree are exercised stage by stage with certain
exercises to be used at each stage. At first, it is necessary to
choose a small tree. Each day, at fixed time, it is necessary to
jump over the tree several times. One must exercise every day
without stopping training process. Your results will grow with
tree growth. Of course, at the start the tree is too small, it is easy

to step it over; it may seem that such kind of training is of no value. However, if you join your feet or place them parallel at a small distance and try to jump over a tree using only effort of your ankles and pushing off with toes without bending knees (your legs remain fully straight in knees), you will feel that the task is far from being easy. On the other hand, when the tree will grow to the height of your breast or shoulders it will be difficult to jump it over without running even if you bend your legs in knees. Therefore, exercising in high jumping is conducted stage by stage and different techniques and methods are used at every stage. Below we shall explain those methods one by one in detail for the reader to be able to acquire them.

Los saltos altos sobre un árbol se practican por etapas, con ciertos ejercicios que se deben realizar en cada etapa. Al principio, es necesario
elegir un árbol pequeño. Cada día, a una hora fija, es necesario saltar varias veces sobre el árbol. Hay que practicar todos los días sin interrumpir el proceso de entrenamiento. Los resultados mejorarán a medida que
crezca el árbol. Por supuesto, al principio el árbol es demasiado pequeño y es fácil
pasarlo por encima; puede parecer que este tipo de entrenamiento no tiene ningún valor. Sin embargo, si juntas los pies o los colocas paralelos a una
pequeña distancia e intentas saltar por encima de un árbol utilizando solo la fuerza de
tus tobillos y empujando con los dedos de los pies sin doblar las rodillas
(las piernas permanecen completamente rectas en las rodillas), sentirás que la
tarea no es nada fácil. Por otro lado, cuando el árbol
crezca hasta la altura de tu pecho o hombros, será
difícil saltarlo sin correr, incluso si doblas las
piernas por las rodillas. Por lo tanto, el entrenamiento en salto de altura se
realiza por etapas y se utilizan diferentes técnicas y métodos
en cada etapa. A continuación explicaremos esos métodos
uno por uno en detalle para que el lector pueda adquirirlos.

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1. Method of Jumping Over a Small Tree with Straight Legs

1. Método para saltar por encima de un árbol pequeño con las piernas estiradas.

High jumping with straight legs is the base of further whole training. During the initial stage it is the best to exercise by a burgeoning sprout that is not higher than 1 CUN (3.3 cm, or 1.312 in). Although it is a tiny tree, it grows from day to day. If you exercise tirelessly your mastery will increase with the growth of the tree. The training method is as follows. Take a stand in front of the sprout, join feet or place them at the distance of 2-3

CUNs from each other (6.6-10 cm, or 2.6-3.9 in). Your legs are straight, do not bend knees. Toes point forward. Concentrate force in your toes, raise your heels a little. Keep your arms along the body sides. Jump over the tree a few times, maintaining your legs straight (without bending knees).
This method of high jumping greatly differs from high jumping with bent legs or from running jumps. There is a great difference between them. For example, if you jump with bent legs (from the squatting position) you can jump over an obstacle of 1 CHI (33.3 cm, or 1.094 feet) high, but you can take only the height of 1 CUN (3.3 cm, or 1.312 in), jumping with straight legs. And if you make a running jump you can jump over even an obstacle of 3 CHIs high. Exercising in high jumps with bent legs or running jumps yields results in CUNs and exercising with straight legs only in FENs[23]. If the result with straight legs increases by 1 FEN, the result with bent legs increases by 1 CUN. It is explained by the work of powerful hip muscles in the process of unbending; besides, the body acquires kinematical energy. In the process of jumping with straight legs everything depends only upon the strength and elasticity of muscles of calves (gastrocnemii) and tendons. That’s why high jumping with straight legs is an indispensable exercise that lays foundation of success in future. This method must be diligently and assiduously practiced. One must not feel disappointment and stop exercising in the face of a seemingly insignificant and slow increase in results.

El salto en alto con las piernas estiradas es la base de todo el entrenamiento posterior.
Durante la etapa inicial, lo mejor es practicar con un brote que no supere 1 CUN (3,3 cm o
1,312 pulgadas) de altura. Aunque sea un árbol diminuto, crece día a día. Si
practicas sin descanso, tu dominio aumentará con el crecimiento del árbol. El método de entrenamiento es el siguiente. Póngase de pie delante del brote, junte los pies o colóquelos a una distancia de 2-3 CUN entre sí (6,6-10 cm, o 2,6-3,9 pulgadas). Las piernas deben estar rectas, sin doblar las rodillas. Los dedos de los pies apuntan hacia adelante. Concentra
la fuerza en los dedos de los pies y levanta un poco los talones. Mantén los brazos a lo largo
de los costados del cuerpo. Salta por encima del árbol varias veces, manteniendo las
piernas rectas (sin doblar las rodillas).
Este método de salto de altura difiere mucho del salto de altura con las piernas dobladas o de los saltos en carrera. Hay una gran diferencia entre ellos. Por ejemplo, si saltas con las piernas flexionadas
(desde la posición en cuclillas), puedes saltar por encima de un obstáculo
de 1 CHI (33,3 cm o 1,094 pies) de altura, pero solo puedes alcanzar

la altura de 1 CUN (3,3 cm o 1,312 pulgadas) saltando con las piernas rectas
. Y si se da un salto en carrera, se puede saltar incluso
un obstáculo de 3 CHI de altura. El ejercicio de saltos de altura con las piernas flexionadas
o los saltos en carrera dan resultados en CUN, y el ejercicio
con las piernas estiradas solo en FEN[23]. Si el resultado con las piernas estiradas aumenta en 1 FEN, el resultado con las piernas flexionadas aumenta en 1
CUN. Esto se explica por el trabajo de los potentes músculos de la cadera en el
proceso de extensión; además, el cuerpo adquiere energía cinemática
. En el proceso de saltar con las piernas estiradas, todo
depende únicamente de la fuerza y la elasticidad de los músculos de las pantorrillas (gastrocnemios) y los tendones. Por eso, el salto de altura
con las piernas estiradas es un ejercicio indispensable que sienta las bases del éxito en el futuro. Este método debe practicarse con diligencia
y asiduidad. No hay que sentirse decepcionado
y dejar de practicar ante un aumento aparentemente insignificante y lento de los resultados.

Editor’s notes:
23
  1 CUN = 10 FENs.

Notas del editor:
23
  1 CUN = 10 FEN.
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2. Method of Jumping over a Tree with Leg Bending

2. Método para saltar por encima de un árbol flexionando las piernas

As it was noted before, high jumping with straight legs is a base for further whole training. Progress in this exercise is attained slowly and the time comes when the small tree will grow to a height unattainable for you if you jump with straight legs. Usually that moment comes when the height of the small tree approaches the knee level. In that case it is necessary to proceed to the next training stage, which is jumping with bent legs. Take a stand in front of the small tree at a distance that is a little longer than 1 CHI (33.3 cm, or 1.094 feet). Place feet close to each other, bend your legs in knees. Bring both arms back quickly, tilt the torso forward at the same time (the face and the breast will be above the tree), raise the heels above the ground, push off with toes with force and jump over the top of the tree. At the time of jumping your arms are thrust forward and upward with force, your legs are being bent in knees, your feet are flying over the top of the tree. Land on the front parts of

feet with your back facing the tree (at that moment the distance between feet must not exceed 2-3 CUNs (6.6-10 cm, or 2.6-3.9 in)). It is necessary to bend your legs in knees and squat at the landing moment. Then, turn about (facing the tree) and make a new jump. This exercise must be done daily, two times a day – in the morning and in the evening. It is necessary to make a certain number of jumps each time. Your result will increase with the growth of the tree.

Como se ha señalado anteriormente, saltar con las piernas estiradas es la base
para continuar con el entrenamiento completo. El progreso en este ejercicio se logra
lentamente y llega un momento en que el pequeño árbol crecerá hasta una altura inalcanzable para usted si salta con las piernas estiradas.
Por lo general, ese momento llega cuando la altura del pequeño árbol se acerca al nivel de las rodillas. En ese caso, es necesario pasar a la siguiente etapa del entrenamiento, que consiste en saltar con las piernas flexionadas.
Póngase de pie frente al pequeño árbol a una distancia un poco mayor que 1 CHI (33,3 cm o 1,094 pies). Coloque los pies cerca uno del otro y doble las piernas por las rodillas. Lleve ambos brazos hacia atrás
rápidamente, incline el torso hacia adelante al mismo tiempo (la cara y el
pecho estarán por encima del árbol), levante los talones del suelo, empuje con fuerza con los dedos de los pies y salte por encima de la copa del árbol.
En el momento del salto, los brazos se empujan hacia adelante y hacia arriba con fuerza, las piernas se doblan por las rodillas y los pies
vuelan por encima de la copa del árbol. Aterriza sobre la parte delantera de los
pies, con la espalda mirando hacia el árbol (en ese momento, la distancia entre los pies no debe superar los 2-3 CUN (6,6-10 cm, o 2,6-3,9 pulgadas)). Es necesario doblar las piernas por las rodillas y ponerse en cuclillas en el
momento del aterrizaje. A continuación, gire (de cara al árbol) y haga un nuevo salto. Este ejercicio debe realizarse a diario, dos veces al día: por la mañana y por la tarde. Es necesario hacer un
número determinado de saltos cada vez. Su resultado aumentará con el crecimiento del árbol.

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3. Method of Running Jumps over a Tree

3. Método de correr saltando sobre un árbol

Running jumps over a tree is the next stage of training in high jumping. It is that kind of training that most of the people incautiously like, as the effectiveness of running jumping is much higher than jumps without running: trainees enjoy high results. However, one must keep in mind that “high result” here

is actually attained due to kinematical energy accumulated by the body while running. Therefore, in a sense, it is an illusory result, while a standing jump is a real one. As a proverb goes, “it is easy to have illusions but it is difficult to find the truth”. Therefore one must not ignore the first two stages. Only when the tree becomes higher than man’s height one may proceed to running jumps.

The training method for running jumps is as follows. Take a stand facing a tree at the distance of 2-3 ZHANGs (6.6-10 m, or 7.3-10.9 yd) from it. There must be no any obstacles or extraneous objects on the patch between you and the tree. Run quickly toward the tree, bend your arms a little in elbows, clench hands into fists, swing arms forward and backward, everything like in usual running. Having reached the tree, push off with force from the ground and fly up. The left leg is brought forward, the right leg follows it. Having jumped over the tree, land on both feet at the same time, the distance between feet must be 3-4 CUNs (10-13.3 cm, or 3.9-5.3 in). Bend legs in knees at the landing moment and squat a little, press fists to your waist with palms up at that time and direct elbows back. If landing is not correct enough, make a step forward or backward immediately to restore balance. Exercise in the abovementioned manner and you will get a good result. Here the success fully depends on trainee’s zeal. If you can not jump over the tree yet, you can cut off its top and continue exercising. But we would like to remind you again – the matter is in trainee’s diligence and zeal. You will make progress if you manifest persistence and doggedness.

Correr y saltar por encima de un árbol es la siguiente etapa del entrenamiento en salto de altura.

Es el tipo de entrenamiento que a la mayoría de la gente le gusta, ya que la eficacia del salto con carrera es mucho mayor que la de los saltos sin carrera: los entrenados disfrutan de buenos resultados. Sin embargo, hay que tener en cuenta que los «buenos resultados» aquí se obtienen en realidad gracias a la energía cinética acumulada por el cuerpo durante la carrera. Por lo tanto, en cierto sentido, se trata de un resultado ilusorio, mientras que el salto sin carrera es real. Como dice el refrán, «es fácil tener ilusiones, pero difícil encontrar la verdad». Por lo tanto, no hay que ignorar las dos primeras etapas. Solo cuando el árbol es más alto que la estatura del hombre se puede pasar a los saltos con carrera.

El método de entrenamiento para los saltos con carrera es el siguiente. Colóquese

El método de entrenamiento para los saltos corriendo es el siguiente. Colóquese de pie frente a un árbol a una distancia de 2-3 ZHANG (6,6-10 m, o 7,3-10,9 yardas) del mismo. No debe haber ningún obstáculo ni objetos extraños en el espacio entre usted y el árbol. Corra

rápidamente hacia el árbol, doble un poco los brazos por los codos, cierre
los puños, balancee los brazos hacia adelante y hacia atrás, todo como en una carrera normal. Al llegar al árbol, empújese con fuerza desde el suelo y salte. Lleve la pierna izquierda hacia adelante y siga con la derecha. Después de saltar por encima del árbol,
aterrice con ambos pies al mismo tiempo, la distancia entre los pies debe ser de 3-4 CUN (10-13.3 cm, o 3.9-5.3 pulgadas). Dobla las piernas por las
rodillas en el momento del aterrizaje y ponte un poco en cuclillas, presiona los puños contra
la cintura con las palmas hacia arriba y dirige los codos hacia atrás. Si el aterrizaje no es lo suficientemente correcto, da un paso hacia adelante o hacia atrás
inmediatamente para recuperar el equilibrio. Practique de la manera mencionada anteriormente y obtendrá un buen resultado. Aquí el éxito depende totalmente del entusiasmo del practicante. Si aún no puede saltar por encima
del árbol, puede cortar su copa y continuar practicando. Pero nos gustaría recordarle de nuevo que lo importante es la diligencia y el entusiasmo del practicante. Progresará si demuestra persistencia y tenacidad.

Method of Jumping Over a Bamboo Barrier

Método para saltar una barrera de bambú

As a matter of fact, jumping methods in that case do not differ from jumps over a tree; one jumps in the same way with straight legs, with bent legs or makes a running jump. The only difference is that a special construction, a bamboo barrier, is used as an obstacle. To arrange a barrier, take two bamboo sticks, 8 CHIs long (2.7 m, or 8.8 feet) and drill some number of holes at an equal distance from each other, like they do on a musical pipe. The distance between adjacent holes must be about 1 CUN (3.33 cm, or 1.312 in). Dig those bamboo sticks into the ground at the depth of 1 CHI (33.3 cm, or 1.094 feet) so that the sticks will be vertical and the distance between the sticks 6 CHI (2 m, or 6.5 feet). The sticks must be dug in so that the holes on both sticks will be directed to one side. Take then two bamboo pins and insert them into the holes on both sticks at an equal height. Take then a thin bamboo pole, 8 CHIs long, and place it on the bamboo pins. So, the arrangement has the shape of letter “H”. The horizontal pole may be put at any height by changing the position of bamboo pins that can be higher or lower according to your abilities and jumping methods. This exercising method is safe and allows easy adjustment of the height of an obstacle at will. It is an excellent method to exercise high jumping.

De hecho, los métodos de salto en ese caso no difieren
de los saltos sobre un árbol; se salta de la misma manera con las piernas rectas,
con las piernas flexionadas o se da un salto en carrera. La única
diferencia es que se utiliza una construcción especial, una barrera de bambú,
como obstáculo. Para colocar una barrera, tome dos palos de bambú
de 8 CHI de largo (2,7 m u 8,8 pies) y taladre varios
agujeros a la misma distancia entre sí, como se hace en una
pipa musical. La distancia entre los agujeros adyacentes debe ser
de aproximadamente 1 CUN (3,33 cm o 1,312 pulgadas). Clava esos palos de bambú
en el suelo a una profundidad de 1 CHI (33,3 cm o 1,094 pies)
para que los palos queden verticales y la distancia entre ellos sea de
6 CHI (2 m o 6,5 pies). Los palos deben clavarse de manera que
los agujeros de ambos palos queden orientados hacia un lado. Tome entonces
dos clavijas de bambú e insértelas en los agujeros de ambas varas
a la misma altura. Tome entonces una vara de bambú delgada, de 8 CHI de largo,
y colóquela sobre las clavijas de bambú. De este modo, la disposición tiene la
forma de la letra «H». La pértiga horizontal se puede colocar a cualquier
altura cambiando la posición de las clavijas de bambú, que pueden estar
más altas o más bajas según sus habilidades y métodos de salto.
Este método de entrenamiento es seguro y permite ajustar fácilmente
la altura del obstáculo a voluntad. Es un método excelente
para practicar el salto de altura.

Method for Training in High Jumping from the Bottom of a Pit

Método para entrenar el salto de altura desde el fondo de un foso.

High jumping from the bottom of a pit is of two kinds – direct
jumps from the bottom of a pit and jumps from matting on the
bottom of a pit. In the first case, it is necessary to dig a pit to a
certain depth in accordance with the strength of your legs. Get
upon the pit bottom, clench your hands into fists, put feet close
to each other. Squat, summon your strength and jump up onto
the brink of the pit; stretch out your arms forward at that
moment. Jump down onto the pit bottom again, jump up again,
etc. Do exercising each morning and evening. Dig your pit
deeper gradually with the growth of your training level. Doing in
this manner, your result will gradually become better.
In the second case matting is placed on the pit bottom, it is the
best training method for high jumping with straight legs. Its
efficiency exceeds training methods of jumping over a tree or a
bamboo barrier. Dig a pit of required depth for exercising and
put several layers of mats on its bottom. At the initial training

stage the depth from the brink of the pit to the upper layer of mats must be a little more than 1 CUN (3.3 cm, or 1.312 in). Get upon the mat layer on the bottom of the pit, your legs fully straight, feet joined, your arms down along the sides, palms pressed to the hips. Concentrate force in the toes, tiptoe slightly and jump up (always keep your legs straight in knees!). Exercise several times each day, making several jumps each time. When you feel that the strength has increased, remove one mat and continue exercising. So, remove one mat in each 3-5 days. It is necessary to train yourself daily, never interrupting training. When you remove the last mat, you may deepen the pit and continue training. With time success will come – you will be able to get to the roof of a house with a jump as easily as you walk on a flat surface.

El salto en alto desde el fondo de un hoyo es de dos tipos: saltos directos desde el fondo del hoyo y saltos desde una colchoneta colocada en el fondo del hoyo. En el primer caso, es necesario cavar un hoyo con una profundidad determinada, acorde con la fuerza de tus piernas. Colócate en el fondo del hoyo, cierra los puños y junta los pies. Haz una sentadilla, reúne tus fuerzas y salta hacia el borde del hoyo; estira los brazos hacia adelante en ese Póngase en cuclillas, reúna sus fuerzas y salte hasta el borde del hoyo; en ese momento, estire los brazos hacia adelante. Vuelva a saltar al fondo del hoyo, salte de nuevo, etc. Haga ejercicio cada mañana y cada noche. Cave el hoyo cada vez más profundo a medida que aumenta su nivel de entrenamiento. Si lo hace de esta manera, sus resultados mejorarán gradualmente.
En el segundo caso, se coloca una colchoneta en el fondo del hoyo, es el mejor método de entrenamiento para saltar en altura con las piernas estiradas. Su eficacia supera a los métodos de entrenamiento de saltar sobre un árbol o una barrera de bambú. Cave un hoyo de la profundidad necesaria para hacer ejercicio y coloque varias capas de colchonetas en el fondo. En la etapa inicial del entrenamiento, la profundidad desde el borde del hoyo hasta la capa superior de colchonetas debe ser un poco más de 1 CUN (3,3 cm o 1,312 pulgadas). Súbase a la capa de colchonetas del fondo del hoyo, con las piernas completamente estiradas, los pies juntos, los brazos a los lados y las palmas apoyadas en las caderas. Concentre la fuerza en los dedos de los pies, póngase de puntillas ligeramente y salte (¡mantenga siempre las piernas estiradas por las rodillas!). Haga el ejercicio varias veces al día, realizando varios saltos cada vez. Cuando sienta que ha aumentado la fuerza, retire una colchoneta y continúe con el ejercicio. Así, retire una colchoneta cada 3-5 días. Es

necesario entrenarse a diario, sin interrumpir nunca el entrenamiento. Cuando retire la última colchoneta, puede profundizar el foso y continuar entrenando. Con el tiempo, llegará el éxito: será capaz de llegar al tejado de una casa con un salto tan fácilmente como camina sobre una superficie plana.

Training Method for Long Jumping

Método de entrenamiento para el salto de longitud

Find a flat spacious ground for training and dig a long and shallow pit at one of the ends of the ground. If you chose a site which is elongate in the east-west direction, dig a pit in its eastern side. The length of the pit depends on physical level of training of the man who exercises, the width of the pit is arbitrary and the depth is a little more than 1 CHI (33.3 cm, or 1.094 ft). Fill in the pit with sand, flush with its brink. The exercising includes the following: get on the western edge of the ground, facing the pit. Optimal distance between you and the pit is about 2 ZHANGs (6.6 m, or 7.3 yd). Clench fingers into fists, bend elbows, keep fists on the sides near the waist. Start running with your arms swinging to and fro. On running to the brink of the pit, push off with your feet with all your force and jump forward as far as possible, using running inertia. The right leg is brought forward, the left leg follows it. Land on both feet at the same time, the distance between feet at the time of landing is 3-4 CUNs (10-13.3 cm, or 3.9-5.3 in). Bend your knees, squat, move your fists forward. If the position after landing is shaky, one or two short forward jumps on bent legs (in a squatting position) may be made to restore balance. It is necessary to exercise in the above manner several times a day, each day without exception. The power of legs and jumping range respectively will gradually grow. If necessary, increase the length of the pit and continue exercising. If you exercise for three years you will get excellent results.

Busque un terreno llano y espacioso para entrenar y cave un hoyo largo y poco profundo en uno de los extremos del terreno. Si elige un sitio que sea alargado en dirección este-oeste, cave un hoyo en su lado este. La longitud del hoyo depende del nivel físico de entrenamiento de la persona que lo practica, la anchura del hoyo es arbitraria y la profundidad es un poco más de 1 CHI (33,3 cm, o 1,094 pies). Llene el hoyo con arena, al ras de su borde. El ejercicio incluye lo siguiente: colóquese en el borde occidental del terreno, de cara al hoyo. La distancia óptima entre usted y el hoyo es de aproximadamente 2 ZHANG (6,6 m o 7,3 yardas). Cierre los dedos en puños, doble los codos y mantenga los puños a los lados, cerca de la cintura. Comience

a correr balanceando los brazos hacia adelante y hacia atrás. Al llegar al
borde del hoyo, empuje con los pies con toda su fuerza y
salte hacia adelante lo más lejos posible, utilizando la inercia de la carrera. La pierna derecha
se lleva hacia adelante y la izquierda la sigue. Aterriza con ambos pies al mismo tiempo, la distancia entre los pies en el momento del
aterrizaje es de 3-4 CUN (10-13,3 cm, o 3,9-5,3 pulgadas). Dobla las rodillas, ponte en cuclillas y mueve los puños hacia adelante. Si la posición después del
aterrizaje es inestable, se pueden dar uno o dos saltos cortos hacia adelante con las piernas flexionadas
(en posición de cuclillas) para recuperar el equilibrio. Es
necesario hacer este ejercicio varias veces al día,
todos los días sin excepción. La fuerza de las piernas y el alcance del salto
aumentarán gradualmente. Si es necesario, aumenta la
longitud del foso y continúa haciendo ejercicio. Si haces ejercicio durante
tres años, obtendrás excelentes resultados.

Pole Jumping

Salto con pértiga o vara

Recently many schoolboys have become keen on this kind of high jumping. The method is as follows: take a long pole, catch it by its upper end with your right hand (HU KOU faces the lower end of the pole), catch the pole with your left hand (HU KOU faces the upper end of the pole) a little lower than the right hand. The distance between the hands is about 2-3 CHIs (0.7–1.0 m, or 2.2-3.3 feet). Keep the pole in front of you so that its lower end to be below and a little to the left of you and its upper end above and a little to the right. Take a jump in such a manner: take a run, prop the lower end of the pole against the ground, raise your body to the air due to accumulated kinematical energy and, resting on the pole, go over the obstacle. At the moment of overcoming the obstacle your legs leave the torso behind, so they are in front and the torso behind. The hands that are squeezing the pole are a little to the left and behind the torso. Such kind of jumping is possible only with the aid of a pole. It is not considered an orthodox GONG FU, that’s why a simplified description has been given.

Últimamente, muchos escolares se han aficionado a este tipo de salto de altura. El método es el siguiente: se toma una pértiga larga, se sujeta
por el extremo superior con la mano derecha (HU KOU mira hacia el extremo inferior de la pértiga), se sujeta la pértiga con la mano izquierda (HU

KOU mira hacia el extremo superior de la pértiga) un poco más abajo que la
mano derecha. La distancia entre las manos es de unos 2-3 CHIs
(0,7-1,0 m, o 2,2-3,3 pies). Mantén la pértiga delante de ti de manera que
su extremo inferior quede por debajo y un poco a tu izquierda y
su extremo superior por encima y un poco a tu derecha. Da un salto de la siguiente
manera: toma carrerilla, apoya el extremo inferior del palo contra el
suelo, eleva tu cuerpo en el aire gracias a la energía cinética acumulada
y, apoyándote en el palo, salta por encima del
obstáculo. En el momento de superar el obstáculo, tus piernas
dejan atrás el torso, de modo que quedan delante y el torso
detrás. Las manos que sujetan el palo están un poco a la
izquierda y detrás del torso. Este tipo de salto solo es posible
con la ayuda de un palo. No se considera un GONG FU ortodoxo,
por lo que se ha dado una descripción simplificada.

Art of Lightness: Training with Lead Plates

El arte de la ligereza: entrenamiento con placas de plomo

Training methods with lead plates is very simple. The trainee himself, taking into account his abilities and the power of his legs, selects lead plates of a certain weight. The plates must have a certain curvature so if applied to a shin, the whole inner side of the plate would touch it. Take then two cloth bands, 6-8 CHIs (2.0-2.7 m, or 6.6-8.8 ft) long and 3-5 CUNs (10.0-16.7 cm, or 3.9-6.6 in) wide, and wind several layers around the shin. Put then the plates with their concave sides to the cloth bands on the side of calves, wind the loose ends around the shin and fix the bands. The main requirement is as follows: the lead plates must be tightly fixed and must not hang loosely (move along the shin). Taking into account the above-said, adjust the degree of tightness of winding. In the morning, after getting up, wind the lead plates around to your shins and walk some distance. It is necessary to increase a little the distance to be walked. Increase the weight of the lead plates gradually, too. Do not remove the plates during your training sessions in high and long jumping! With time you will gain excellent results. If you remove the lead plates your results will increase by several times and you will feel unusual lightness in the whole body. Inexpressible joy will overwhelm you and it will seem to you that you are able to fly, hardly touching the ground. Undoubtedly, it is the best training method of QING GONG – “Art of Lightness”.

Los métodos de entrenamiento con placas de plomo son muy sencillos. El propio alumno,

teniendo en cuenta sus capacidades y la fuerza de sus piernas, selecciona placas de plomo de un peso determinado. Las placas deben tener una cierta curvatura para que, al aplicarlas en la espinilla, toda la parte interior de la placa la toque. A continuación, se toman dos bandas de tela de 6-8 CHIs (2,0-2,7 m, o 6,6-8,8 pies) de largo y 3-5 CUNs (10,0-16,7 cm, o 3,9-6,6 pulgadas) de ancho, y envuélvalas en varias capas alrededor de la espinilla.
A continuación, coloque las placas con sus lados cóncavos hacia las bandas de tela en el lado de las pantorrillas, enrolle los extremos sueltos alrededor de la espinilla y fije las bandas. El requisito principal es el siguiente: las placas de plomo deben estar bien fijadas y no deben quedar sueltas (moverse a lo largo de la espinilla). Teniendo en cuenta lo anterior, ajuste el grado de tensión del enrollado. Por la mañana, después de levantarse, enrolle las placas de plomo alrededor de las espinillas y camine un poco. Es necesario aumentar un poco la distancia a recorrer.
Aumente también gradualmente el peso de las placas de plomo.
No retire las placas durante sus sesiones de entrenamiento de salto de altura y salto de longitud. Con el tiempo obtendrá excelentes resultados. Si quita las placas de plomo, sus resultados aumentarán varias veces y sentirá una ligereza inusual en todo el cuerpo.
Una alegría indescriptible lo abrumará y le parecerá que es capaz de volar, sin apenas tocar el suelo.
Sin duda, es el mejor método de entrenamiento de QING GONG: «El arte de la ligereza».

SOFT GONG FU

GONG FU SUAVE

Exercises for
Development of
Flexibility of Muscles,
Joints and Tendons

Ejercicios para desarrollar la flexibilidad de los músculos, las articulaciones y los tendones.

The soft Gong Gong Fu is an indispensable part of training in martial arts. First of all, it is necessary to practice flexibility and mobility of one’s waist and legs. It is a key point in acquiring flexibility and agility of the whole body; just from that start the learning of any style of traditional Chinese martial arts.
Dexterity and mobility are required to execute any movement and technique – attack, retreat, dodging, or striking. Any action demands flexibility and mobility. If the body is clumsy and legs slow, potentialities of body extremities can not be completely

used for delivering blows. It is better to perfect the soft GONG FU in one's young years when bones are soft and muscles and tendons elastic. Grown-ups have less mobile joints, their bones become hard; that's why it is appreciably difficult to obtain required results. A grown-up needs to do hard work and make great efforts, that's why it is better to exercise since young years. Below is given a training procedure to acquire mobility and flexibility of the waist and legs.

El Gong Gong Fu suave es una parte indispensable del entrenamiento en las artes marciales. En primer lugar, es necesario practicar la flexibilidad y la movilidad de la cintura y las piernas. Es un punto clave para adquirir flexibilidad y agilidad en todo el cuerpo; solo a partir de ahí comienza el aprendizaje de cualquier estilo de artes marciales tradicionales chinas. Se requiere destreza y movilidad para ejecutar cualquier movimiento y técnica: atacar, retroceder, esquivar o golpear. Cualquier acción exige flexibilidad y movilidad. Si el cuerpo es torpe y las piernas lentas, no se puede aprovechar completamente el potencial de las extremidades para dar golpes. Es mejor perfeccionar el GONG FU en la juventud, cuando los huesos son blandos y los músculos y tendones elásticos. Los adultos tienen articulaciones menos móviles y los huesos se vuelven duros, por lo que es considerablemente difícil obtener los resultados deseados. Un adulto necesita trabajar duro y hacer grandes esfuerzos, por lo que es mejor empezar a practicar desde joven. A continuación se ofrece un procedimiento de entrenamiento para adquirir movilidad y flexibilidad en la cintura y las piernas.

Procedure for the development of flexibility and mobility of the waist

Procedimiento para desarrollar la flexibilidad y la movilidad de la cintura.

The method of the soft GONF FU with the aim to increase waist flexibility comprises the following: put feet to the left and to the right at the distance of one step and raise your arms above the head. Incline the upper part of the torso back and bend your legs in knees a little. Remain in that position for some time and try to incline lower. So, slowly, waist flexibility and the mobility of the lower part of the spine are increased. One must exercise twice a day, in the morning and in the evening, and do the exercise several times. With time your hands will be able to reach the floor at some distance behind feet. At first

insignificant sensations of pain can be felt in the region of the lower back and the stomach but with time they will vanish and you will make a noticeable progress in practicing. In the end you will be able to bend your waist back so that your hands will touch the floor at some distance behind your feet. Move gradually your hands nearer to feet. Some time later you will be able to grapple your ankles with your hands, keeping the legs straight in knees. At that time you will be able to push your head between your legs under the crotch and look forward. It may seem to an onlooker as if the man has no bones at all. Then, your hands must be set against the ground; you must raise your leg vertically up, bring feet to the ground behind your hands and draw yourself up. In that manner you have executed a back rollover. So, setting arms against the ground and carrying the legs above the head, one can go to and fro. The exercise is called “windmill”. With that you will enjoy full success in training.

El método del GONF FU suave, cuyo objetivo es aumentar la flexibilidad de la cintura, consiste en lo siguiente: colocar los pies a la izquierda y
a la derecha a una distancia de un paso y levantar los brazos por encima de la cabeza. Inclinar la parte superior del torso hacia atrás y
doblar ligeramente las piernas por las rodillas. Permanezca en esa posición durante un
rato e intente inclinarse más. Así, poco a poco, aumentará la flexibilidad de la cintura y la
movilidad de la parte inferior de la columna vertebral. Hay que hacer ejercicio dos veces al día, por la mañana y por la noche, y repetir el ejercicio varias veces. Con el tiempo, sus manos podrán alcanzar el suelo a cierta distancia detrás de los pies. Al principio puede sentir una ligera sensación de dolor en la zona de la parte baja de la espalda y el estómago, pero con el tiempo desaparecerá y notará un progreso notable en la práctica. Al final,
podrá doblar la cintura hacia atrás de modo que sus manos toquen el suelo a cierta distancia detrás de sus pies. Acerque gradualmente las manos a los pies. Algún tiempo después, podrás agarrarte los tobillos con las manos, manteniendo las piernas rectas por las rodillas. En ese momento, podrás meter la cabeza entre las piernas, debajo de la entrepierna, y mirar hacia adelante. A un espectador le puede
parecer que el hombre no tiene huesos. Luego,
debes apoyar las manos contra el suelo; debes levantar la pierna verticalmente, llevar los pies al suelo detrás de las manos y levantarte. De esa manera, habrás ejecutado una voltereta hacia atrás. Así, apoyando los brazos contra el suelo y llevando las
piernas por encima de la cabeza, uno puede ir y venir. El ejercicio se llama «molino de viento». Con eso disfrutarás de un éxito total en el entrenamiento.

[Practicing the waist in flexibility.]
[Practicando la flexibilidad de la cintura.]

Procedure for the development of
leg flexibility and mobility

Procedimiento para el desarrollo de la flexibilidad y movilidad de las piernas.

The procedure for the development of flexibility and
mobility of legs consists of five parts:

El procedimiento para desarrollar la flexibilidad y la movilidad de las piernas consta de cinco partes:

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1. Take a stand in front of a table, set your arms against your sides (thumbs back, the other fingers in front). Your elbows are directed to sides. Start from practicing your right leg, keep the left leg fully straight at that time; do not bend knees. Raise the right leg and place it with its heel on the edge of the table, the toe points up. Bend the upper part of the torso forward and try to reach the right knee with your breast. It is difficult to do that at the beginning; in addition, pain can be felt in the knee. That's why it is necessary to bend toward the knee easily and slowly, without excessive efforts. Exercise daily in the morning and in the evening. With time you will be able to touch the knee with your breast. Practice your left leg in the same manner: put the left leg with its heel on the edge of the table, point the toe up, support yourself on the straight right leg. Like in practicing the right leg, bend the upper part of the torso forward and try to reach the left knee with your breast. Pay attention to both legs which must be absolutely straight. Practice both legs in turn and after all you will obtain required result. Never stop practicing because of pain in muscles.

1. Póngase de pie frente a una mesa, coloque los brazos a los lados (los pulgares hacia atrás y los demás dedos hacia delante). Los codos deben estar
dirigidos hacia los lados. Empiece practicando con la pierna derecha, mantenga la
pierna izquierda completamente recta en ese momento; no doble las rodillas. Levante la
pierna derecha y coloque el talón en el borde de la mesa, con los dedos de los pies apuntando hacia arriba. Incline la parte superior del torso hacia adelante e intente
alcanzar la rodilla derecha con el pecho. Al principio es difícil hacerlo y, además, se puede sentir dolor en la rodilla. Por eso
es necesario inclinarse hacia la rodilla con suavidad y lentitud, sin esfuerzos excesivos. Haga ejercicio a diario por la mañana y por

la noche. Con el tiempo, podrá tocar la rodilla con
el pecho. Practique con la pierna izquierda de la misma manera: coloque la
pierna izquierda con el talón en el borde de la mesa, apunte con los dedos de los pies hacia arriba y
apóyese en la pierna derecha estirada. Al igual que al practicar con la pierna derecha, incline la parte superior del torso hacia adelante e intente
alcanzar la rodilla izquierda con el pecho. Presta atención a ambas piernas,
que deben estar completamente estiradas. Practica con ambas piernas por turnos y
al final obtendrás el resultado deseado. Nunca dejes de practicar
por el dolor muscular.

[Master Jin Yi Ming is doing an exercise for development of leg flexibility.]
[El maestro Jin Yi Ming está realizando un ejercicio para desarrollar la flexibilidad de las piernas].

[Master Jin Yi Ming is doing an exercise for development of leg flexibility.]
[El maestro Jin Yi Ming está realizando un ejercicio para desarrollar la flexibilidad de las piernas].

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2. Stand upright; heels in, toes out, legs straight, knees unbent. Raise your arms above your head; interlace fingers of both hands, palms up, thumbs outside (forward). Bend down; at that time your arms are also moved down, hands are turned with palms toward the floor, thumbs inside. Maintain your legs absolutely straight, knees unbent. Try to touch the floor with your palms. It is rather difficult to do it at first but with time muscles will acquire required flexibility. It is one of the positions from BA DUAN JIN.

2. Póngase de pie; talones hacia dentro, dedos de los pies hacia fuera, piernas rectas, rodillas sin doblar.
Levante los brazos por encima de la cabeza; entrelace los dedos de ambas manos, con las palmas hacia arriba y los pulgares hacia fuera (hacia delante). Inclínese hacia abajo; en ese
momento, los brazos también se mueven hacia abajo, las manos se giran con las palmas hacia el suelo y los pulgares hacia dentro. Mantenga las piernas
absolutamente rectas, sin doblar las rodillas. Intente tocar el suelo con las palmas de las manos. Al principio es bastante difícil, pero con el tiempo
los músculos adquirirán la flexibilidad necesaria. Es una de las posiciones
del BA DUAN JIN.

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3. Raising legs up. The purpose is the same as in two previous cases but the procedure is different. Before legs were in a static position and you tried to bring the upper torso to them as near as possible. Now, on the contrary, your torso is immovable (straightened) and legs must be raised as high as possible. With time you will be able to raise legs so high that the whole foot will be above the head. Get on the edge of the ground for training purpose, bend your arms in elbows and press your hands to the sides (thumbs behind, the other fingers in front). Your left leg takes a step forward; as soon as your left foot touches the ground, raise quickly your right leg in front of you as high as possible, the right leg being straight (the knee is not bent), the toe of the right foot being hooked (you pull the toe to the front side of the shin). Bring the right foot to the ground, the right foot only slightly touches the ground, half pace in front of the left foot; as before, body weight rests on the left leg. Immediately your right leg takes one more half pace forward; as soon as the right foot touches the ground, shift body weight to it and raise quickly the left straight leg in front of you as high as possible. Bring down the left foot in front of the right one and so on. Exercise daily in the morning and in the evening. The result will be available after several months. With time you will be able to raise your legs so high that the foot will be above the head.

3. Levantar las piernas. El objetivo es el mismo que en los dos casos anteriores,
pero el procedimiento es diferente. Antes, las piernas estaban en una posición estática
y se intentaba acercar el torso superior a ellas lo más posible. Ahora, por el contrario, el torso es inmóvil Ahora, por el contrario, el torso está inmóvil
(enderezado) y las piernas deben levantarse lo más alto posible. Con el tiempo, podrás levantar las piernas tan alto que todo el pie quedará por encima de la cabeza. Ponte de puntillas en el suelo para entrenar, dobla los brazos por los codos y presiona las
manos hacia los lados (los pulgares detrás y los demás dedos delante). Da un paso adelante con la pierna izquierda; tan pronto como el pie izquierdo
toque el suelo, levanta rápidamente la pierna derecha delante de ti lo más alto posible, con la pierna derecha recta (la rodilla no está doblada) y el dedo del pie derecho enganchado (tira del dedo hacia la parte delantera de la espinilla). Lleve el pie derecho al suelo, el pie derecho solo toca ligeramente el suelo, medio paso por delante del pie izquierdo; como antes, el peso del cuerpo descansa sobre la pierna izquierda.
Inmediatamente, la pierna derecha da medio paso más hacia adelante; tan pronto
como el pie derecho toque el suelo, desplace el peso del cuerpo hacia

él y levante rápidamente la pierna izquierda estirada delante de usted lo más alto
posible. Baja el pie izquierdo delante del derecho y así sucesivamente. Haz ejercicio a diario por la mañana y por la noche. El
resultado será visible al cabo de varios meses. Con el tiempo, serás capaz de levantar las piernas tan alto que el pie quedará por encima de la
cabeza.
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4. The splits in the shape of hieroglyph “one” (-). The exercise is composed of two parts - longitudinal splits and lateral splits.

4. Las aperturas en forma de jeroglífico «uno» (-). El ejercicio se compone de dos partes: aperturas longitudinales y aperturas laterales.

The longitudinal splits: straight legs, hands on the waist, one leg in front and the second one behind, try to touch the ground with your perineum. The lateral splits: bring legs to sides (to the right and to the left), try to touch the ground with your perineum and the inner side of legs. It is necessary to achieve that you should easily do both longitudinal and lateral splits and stand up from that position without aid of your arms – just to strain leg muscles and stand up. You must sit down and stand up without the aid of arms easily and freely. Certainly, pain will be felt in legs at first and you will not manage without arms.
Being in position “the splits”, it is necessary to do right-left and to and fro bends with your torso while trying to touch your legs.

Las aperturas longitudinales: piernas rectas, manos en la cintura, una pierna
delante y la otra detrás, intenta tocar el suelo
con el perineo. Las aperturas laterales: lleva las piernas hacia los lados (hacia
la derecha y hacia la izquierda), intenta tocar el suelo con el perineo y la parte interna de las piernas. Es necesario lograr
que puedas hacer fácilmente tanto las aperturas longitudinales como las laterales y
levantarte de esa posición sin la ayuda de los brazos, solo tensando los músculos de las piernas y levantándote. Debes sentarte y levantarte
sin la ayuda de los brazos, con facilidad y libertad. Sin duda, al principio sentirás dolor en las piernas y no podrás hacerlo sin los brazos.
Estando en la posición de «split», es necesario hacer flexiones hacia la derecha y hacia la izquierda y
hacia adelante y hacia atrás con el torso, mientras se intenta tocar las piernas.

[Master Jin Yi Ming executes the exercise “Splits in the shape of hieroglyph “One” (-).]
[El maestro Jin Yi Ming ejecuta el ejercicio «Apertura de piernas en forma del jeroglífico «Uno» (-).]

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5. CHAO TIAN DENG – “To support the sky”.

5. CHAO TIAN DENG – «Sostener el cielo».

The training process is difficult. First, it is necessary to acquire exercise “the
splits” well, otherwise legs can not be raised to required height. While exercising one must be supported by one straight leg. You raise the foot to the lower part of the stomach, catch the
heel from below with your hand and raise the foot above the head. If the left leg rests on the floor, bend the right knee and raise the right foot to the level of the lower part of the stomach. Catch the right heel from below with your right hand and raise the right leg vertically above the head. The foot is on the right and a little in front as regard to the head; the toe points to the left, the sole faces the sky, the leg is straight, do not bend the knee. The right arm is slightly bent, the hand holds the heel. At that moment the left hand is rising up and catches the right toe. Practice the left leg in the same manner. With time you will be able to do the exercise easily. Some time later you will be able to do it without arms: one leg is on the floor, the other leg is rising up and stands vertically with its sole facing the sky. It is possible even to put a cup with water on the sole and try not to spill it.

El proceso de entrenamiento es difícil. En primer lugar, es necesario dominar bien la apertura lateral, de lo contrario no se podrán levantar las piernas a la altura requerida.
Mientras se realiza el ejercicio, hay que apoyarse en una pierna estirada. Se levanta el pie hasta la parte inferior del estómago, se agarra el
Mientras se realiza el ejercicio, hay que apoyarse en una pierna estirada. Levanta el pie hasta la parte inferior del estómago, agarra el talón por debajo con la mano y levanta el pie por encima de la
cabeza. Si la pierna izquierda descansa en el suelo, dobla la rodilla derecha y
levanta el pie derecho hasta la altura de la parte inferior del estómago. Agarra el talón derecho por debajo con la mano derecha y levanta
la pierna derecha verticalmente por encima de la cabeza. El pie está a la derecha
y un poco delante con respecto a la cabeza; el dedo del pie apunta hacia la
izquierda, la planta mira hacia el cielo, la pierna está recta, no dobles la

rodilla. El brazo derecho está ligeramente doblado, la mano sujeta el talón. En
ese momento, la mano izquierda se levanta y agarra el dedo del pie derecho.
Practique con la pierna izquierda de la misma manera. Con el tiempo podrá hacer el ejercicio fácilmente. Un poco más adelante podrá
hacerlo sin brazos: una pierna está en el suelo, la otra se eleva
y se coloca verticalmente con la planta mirando hacia el cielo. Es posible
incluso poner un vaso con agua en la planta e intentar no derramarla.

[Method for the development of leg flexibility CHAO TIAN
DENG – "Supporting the sky".]
[Método para desarrollar la flexibilidad de las piernas CHAO TIAN DENG – «Sostener el cielo».]

Part II

Parte II

NEI ZHUANG

NEI ZHUANG

XING GONG

XING GONG

Method for
Development of Internal
Power

Método para el desarrollo de la fuerza interna

Method Description

Descripción del método

Methods of GONG FU for the development of the External
Power (WAI ZHUANG) are intended, first of all, for practicing
extremities - arms and legs. Methods of GONG FU for the
Internal Power (NEI ZHUANG) are intended for the
protection and strengthening of "five dense organs" (WU
ZANG: heart, liver, spleen, lungs, and kidneys) and "six hollow
organs" (LIU FU: stomach, gall bladder, three heaters[24], urinary
bladder, large intestine, small intestine). Method for practicing

the External GONG FU are comparatively simple and those for the Internal GONG FU much more complicated, therefore most people are content with “external” methods and do not pay due attention to “internal” ones. That common and essential shortcoming is also explained by the fact that few people know true secrets of practicing the “internal” GONG FU. The people who sincerely wish to reach the heights of mastery must start from practicing the “internal” GONG FU and then proceed to the “external” one. The way of attaining mastery looks like growing a tree. Before planting a sapling one must loosen and manure soil and then carefully dig the roots into soil to suck nutrients and water from there. In that case its trunk and branches will not wither and will grow and develop. Otherwise, though you even look after the trunk and branches well but have not fixed properly the root the best fertile soil and spring water will be useless. It might be said that NEI ZHUANG is a tree root and WAI ZHUANG is its trunk and branches. That’s way it is necessary to start from the “internal” GONG FU and then, after strengthening the base, proceed to the “external” one. It will be difficult at first; on the other hand, it will be easy later on. It is a primary duty to look after the root of a tree and the branches will be luxuriant. Initially it is necessary to develop the “internal” power, NEI ZHUANG, then exercise the “external” power, WAI ZHUANG. Now we are going to say about methods for the development of the Internal Power.

Los métodos de GONG FU para el desarrollo del poder externo (WAI ZHUANG) están destinados, en primer lugar, a la práctica de las extremidades: brazos y piernas. Los métodos de GONG FU para el poder interno (NEI ZHUANG) están destinados a la protección y el fortalecimiento de los «cinco órganos densos» (WU ZANG: corazón, hígado, bazo, pulmones y riñones) y los «seis órganos huecos» (LIU FU: estómago, vesícula biliar, tres calentadores[24], vejiga urinaria, intestino grueso e intestino delgado). Los métodos para practicar el GONG FU externo son relativamente sencillos, mientras que los del GONG FU interno son mucho más complicados, por lo que la mayoría de las personas se conforman con los métodos «externos» y no prestan la debida atención a los «internos». Esta deficiencia común y esencial también se explica por el hecho de que pocas personas conocen los verdaderos secretos de la práctica del GONG FU. Las personas que desean sinceramente alcanzar las alturas de la maestría deben comenzar por practicar el GONG FU «interno» y luego pasar al «externo». El camino para alcanzar la maestría se asemeja al crecimiento de un árbol. Antes de plantar un árbol joven, hay que aflojar y abonar la tierra y luego enterrar cuidadosamente las raíces

en el suelo para que absorban los nutrientes y el agua de allí. En ese caso, su tronco y sus ramas no se marchitarán y crecerán y se desarrollarán.
De lo contrario, aunque cuides bien el tronco y las ramas, si no has fijado correctamente las raíces, ni siquiera el mejor suelo fértil y el agua de manantial servirán de nada. Se podría decir que el NEI ZHUANG es la raíz del árbol y el WAI ZHUANG es su tronco y sus ramas. Por eso es necesario empezar por el GONG FU «interno» GONG FU y luego, después de fortalecer la base, pasar al «externo». Al principio será difícil; por otro lado, más adelante será fácil. Es un deber primordial cuidar la raíz de un árbol y las ramas serán frondosas. Inicialmente es necesario desarrollar el poder «interno», NEI ZHUANG, y luego ejercitar el poder «externo», WAI ZHUANG. Ahora vamos a hablar de los métodos para el desarrollo del poder interno.

It is best of all to start practicing at the beginning of a year, from the first or the second month[25], as blood and QI in spring are abundant and power and energy are on the rise. Besides, there is no risk to catch cold when you unbutton your clothes and bare some part of your body (for massaging). For exercising it is necessary to choose a quiet nook where nobody will disturb you and there are minimum external factors to distract. It is also necessary to invite four teenagers of 14-15 years old who will massage you. Youths of this age are full of energy and vitality, their QI is abundant, but at the same time they are comparatively weak from physical point of view, so massaging force will not too big.
Get up early in the morning and take the drug (its recipe is given below), then for some time practice in YAN YE XI SUI – “Swallowing Ectoplasm, Rinsing Marrow” (the procedure is described in the next chapter). Within that time the drug will be dissolved in the stomach and starts to take its effect, after that one may proceed to massaging. Lie down on a bed or a couch, unbutton your outwear and ask one of your young assistants to stay on your right and put his palm in the region of your stomach between the heart and naval. Then rubbing (massaging) must be done from the right to the left slowly with short movements of moderate force. In the course of massage the hand of your masseur must not loose contact with your body, there must not be also relative movement between your skin and his palm (the palm must not glide over your skin but move together with it). That is the way to do massage. After the right arm is tired it is replaced with left arm, after one man is tired he is replaced with the second man. Don’t indulge in idle thoughts and don’t fall into daydreams during the massage. You must close your eyes and concentrate your attention on the palm of the masseur and the part of your body under his palm. Concentrate yourself on internal feeling and put aside external digressive factors. At the same time there is no need to

overstrain your attention; you must be relaxed and quiet (both mentally and physically). Ideally, if you fall asleep while being massaged. After the end of a massage seance it is necessary to sit quietly. A massage seance lasts about one hour.

Lo mejor es empezar a practicar al comienzo del año, desde el primer o segundo mes[25], ya que la sangre y el qi en primavera son abundantes y la fuerza y la energía están en aumento. Además, no hay riesgo de resfriarse al desabrocharse la ropa y descubrir alguna parte del cuerpo (para el masaje). Para hacer ejercicio, es necesario elegir un rincón tranquilo donde nadie te moleste y haya un mínimo de factores externos que te distraigan. También es necesario invitar a cuatro adolescentes de entre 14 y 15 años que te den masajes. Los jóvenes de esta edad están llenos de energía y vitalidad, su QI es abundante, pero al mismo tiempo son comparativamente débiles desde el punto de vista físico, por lo que la fuerza del masaje no será demasiado grande.
Levántate temprano por la mañana y toma el medicamento (su receta se da a continuación), luego practica durante un tiempo YAN YE XI SUI – «Tragar ectoplasma, enjuagar la médula» (el procedimiento se describe en el siguiente capítulo). Durante ese tiempo, el medicamento se disolverá en el estómago y comenzará a surtir efecto, después de lo cual se podrá proceder al masaje. Acuéstese en una cama o un sofá, desabróchese la ropa exterior y pida a uno de sus jóvenes ayudantes que se coloque a su derecha y ponga la palma de la mano en la zona del estómago, entre el corazón y el ombligo. A continuación, frote (masajee) lentamente de derecha a izquierda con movimientos cortos y una fuerza moderada. Durante el masaje, la mano de su masajista no debe perder el contacto con su cuerpo, tampoco debe haber movimiento relativo entre su piel y la palma de la mano (la palma no debe deslizarse sobre su piel, sino moverse junto con ella). Así es como se realiza el masaje. Cuando el brazo derecho se cansa, se sustituye por el izquierdo; cuando un hombre se cansa, se sustituye por el segundo. No se deje llevar por pensamientos ociosos ni caiga en ensoñaciones durante el masaje. Debe cerrar los ojos y concentrar su atención en la palma de la mano del masajista y en la parte de su cuerpo que se encuentra bajo su palma. Concéntrate en tus sensaciones internas y deja de lado los factores externos que te distraigan. Al mismo tiempo, no es necesario esfuerces demasiado tu atención; debes estar relajado y tranquilo (tanto mental como físicamente). Lo ideal es que te duermas mientras te dan el masaje. Una vez finalizada la sesión de masaje, es necesario permanecer sentado en silencio. Una sesión de masaje dura aproximadamente una hora.

It is necessary to carry out three seances of massage every day - in the morning, at daytime and in the evening. If youths of twenty years old, physically strong and full of vitality, are at your service two seances per day are enough – in the morning and in the evening.
Such massage must be carried out throughout the first month. The result of the first month of practicing will be the accumulation of QI in the region of your stomach. Additionally, you will feel two tendons on the sides of your belly (on the left and the right of your stomach) to become thickened and distended (risen from the depth of your body to the surface), they can be easily groped for. The width of each tendon is about 1 CUN (3.3 cm, or 1.312 in). If you strain them they are hard by groping like wood. It proves that training during the first month was right.

Es necesario realizar tres sesiones de masaje al día: por la mañana, al mediodía y por la noche. Si los jóvenes de veinte años, físicamente fuertes y llenos de vitalidad, están a su servicio, bastará con dos sesiones al día: por la mañana y por la noche.
Este masaje debe realizarse durante todo el primer mes. El resultado del primer mes de práctica será la acumulación de QI en la región del estómago. Además, sentirá que dos tendones a los lados del abdomen (a la izquierda y a la derecha del estómago) se vuelven más gruesos y distendidos (se elevan desde lo profundo del cuerpo hacia la superficie) y se pueden palpar fácilmente. El ancho de cada tendón es de aproximadamente 1 CUN (3,3 cm o 1,312 pulgadas). Si los tensas, son duros al palparlos, como la madera. Esto demuestra que el entrenamiento durante el primer mes ha sido correcto.

Now you must extend massaging place by the width of a palm up and down from the “center”, i.e. from the place where you started massaging and continue massaging with the same method like during the previous month. The part of the body between the solar plexus and the stomach is soft and sunken, as the diagram is under it. Above the diagram, under a layer of skin, are fascia, they are soft by touching. Usually manual massage is not strong enough to reach fascia, therefore a wooden mallet (pestle) wound with cloth is used. The mallet (pestle) is used to knead soft places and to strike light blows in order fascia to be made “swelled” and become hard like tendons on the sides of the stomach. You must reach such a state by the end of the second month of practicing.

Ahora debe extender el área de masaje por el ancho de una palma hacia arriba y hacia abajo desde el «centro», es decir, desde el lugar donde comenzó a masajear, y continuar masajeando con el mismo método que durante el mes anterior. La parte del cuerpo entre el plexo solar y el estómago es suave y hundida, como se muestra en el diagrama debajo de ella. Por encima del diagrama, debajo de una capa de piel, se encuentran las fascias, que son suaves al tacto. Por lo general, el masaje manual no es lo suficientemente fuerte como para llegar a la fascia, por lo que se utiliza un mazo de madera (mortero) envuelto en tela. El mazo (mortero) se utiliza para amasar las zonas blandas y dar golpes ligeros con el fin de que la fascia se «hinche» y se endurezca como los tendones a los lados del estómago. Debe alcanzar este estado al final del segundo mes de práctica.

During the third month the place under massage is increased by the width of one more palm, the procedure and requirements remaining the same. Now the region under massage lies from the breast bone to the waist and limited by rib ends on the sides. Kneading of fascia with palms and a mallet, rolling (with the mallet) and light blows are used. The purpose is the same – to make fascia hard and raise them to the surface of the body. During the fourth month results thus obtained are consolidated and improved. Massaging region lies from the breast bone to the waist, it is limited with rib ends on the sides. Rub with palms in the same manner, slap, knead with a mallet, then strike with a mallet. If by the end of the fourth training month tendons and fascia grow, become hard and rise to the body surface and the diaphragm (stomach region) is felt as bulged out it means that a good result has been obtained.

Durante el tercer mes, la zona masajeada se amplía en el ancho de otra palma, manteniéndose el procedimiento y los requisitos iguales. Ahora, la zona masajeada se extiende desde el esternón hasta la cintura y está limitada por los extremos de las costillas a los lados.
Se utiliza el amasamiento de la fascia con las palmas de las manos y un mazo, el rodillo (con el mazo) y golpes ligeros. El objetivo es el mismo: endurecer la fascia y elevarla hacia la superficie del cuerpo.
Durante el cuarto mes se consolidan y mejoran los resultados obtenidos. La zona de masaje se extiende desde el esternón hasta la cintura, y está delimitada por los extremos de las costillas a los lados. Frote con las palmas de la mano de la misma manera, dé palmadas, amase con un mazo y luego golpee con un

mazo. Si al final del cuarto mes de entrenamiento los tendones y la fascia crecen, se endurecen y se elevan a la superficie del cuerpo y el diafragma (región del estómago) se nota abultado, significa que se ha obtenido un buen resultado.

After four months of training the breast and stomach are filled with QI; fascia in the region of the stomach and abdomen are hardened and rise to the body surface. Five organs of ZANG and six organs of FU will be sound and strong. Now it is high time to divide NEI ZHUANG and WAI ZHUANG. Accumulated QI should not go "outside", i.e. to body extremities and turn into "external power" but must enter bones, fill JING LUO[26], organs ZANG and FU. To that effect efforts must be concentrated during the period from the fifth to the eighth month of training, i.e. during next 120 days. As QI moves along the way of delivering blows (follows blows), it is necessary to do slaps and blows from the solar plexus toward the neck as well from rib ends outward on the breast toward shoulders. The sequence is as follows: massaging, slapping, and then striking. After finishing one cycle, proceed to the next one. Do not reverse the direction of blows; otherwise QI will not enter ribs. One must exercise in this manner for four months. As a result of it the breast and the whole front part of the body will be filled with QI. It is already more than a half of success.

Después de cuatro meses de entrenamiento, el pecho y el estómago se llenan de QI; la fascia de la región del estómago y el abdomen se endurece y se eleva hasta la superficie del cuerpo. Los cinco órganos ZANG y los seis órganos FU estarán sanos y fuertes. Ahora es el momento de dividir NEI ZHUANG y WAI ZHUANG. El QI acumulado no debe salir «al exterior», es decir, a las extremidades del cuerpo y convertirse en «poder externo», sino que debe entrar en los huesos, llenar JING LUO[26], los órganos ZANG y FU. Para ello, los esfuerzos deben concentrarse durante el periodo comprendido entre el quinto y el octavo mes de entrenamiento, es decir, durante los siguientes 120 días. A medida que el QI se mueve a lo largo del recorrido de los golpes (sigue los golpes), es necesario dar palmadas y golpes desde el plexo solar hacia el cuello, así como desde los extremos de las costillas hacia fuera, en el pecho, hacia los hombros. La secuencia es la siguiente: masajear, dar palmadas y luego golpear. Después de terminar un ciclo, pasar al siguiente. No invierta la dirección de los golpes; de lo contrario, el QI no entrará en las costillas. Hay que ejercitarse de esta manera durante cuatro meses.
Como resultado, el pecho y toda la parte delantera del cuerpo

se llenarán de QI. Eso ya es más de la mitad del éxito.

The period from the ninth to twelfth month covers practicing the back. It is necessary to fill the rear part of the body – the back and the spine with QI at this stage. By that time QI has already reached shoulders and the neck and the task ahead is to spread it down the back. The same methods as before are used for that: rubbing (massage), slapping and striking (with a mallet). Blows are done from the side of the right shoulder from the neck to the point YU ZHEN[27], from the point YU ZHEN down, on soft tissues, to the point JIA JI [28], then down to the point WEI LU (coccyx). Do massage and then strike in the above sequence. The same is done from the left part of the back. After finishing one cycle, proceed to the next one. Massage first, then strike. Direction of blows must not be reversed, do as indicated – from above downward. The number of training sessions per day and their duration remain the same. As a result of 120 days of exercising QI will fill the back and the spine; the back will become as strong as the breast. This is, in general outline, a method of the development of NEI ZUANG – the Internal Power.

El periodo comprendido entre el noveno y el duodécimo mes se dedica a practicar la espalda. En esta etapa es necesario llenar la parte posterior del cuerpo, es decir, la espalda y la columna vertebral, con QI. Para entonces, el QI ya ha llegado a los hombros y el cuello, y la tarea que queda por delante es extenderlo por la espalda. Para ello se utilizan los mismos métodos que antes: fricción (masaje), palmadas y golpes (con un mazo). Los golpes se dan desde el lado del hombro derecho, desde el cuello hasta el punto YU ZHEN [27], desde el punto YU ZHEN hacia abajo, sobre los tejidos blandos, hasta el punto JIA JI [28], y luego hacia abajo hasta el punto WEI LU (coxis). Haga masajes y luego golpee en la secuencia anterior. Se hace lo mismo desde la parte izquierda de la espalda. Después de terminar un ciclo, proceda al siguiente. Primero masajee, luego golpee. La dirección de los golpes no debe invertirse, hágalo como se indica: de arriba hacia abajo. El número de sesiones de entrenamiento por día y su duración siguen siendo los mismos. Como resultado de 120 días de ejercicio, el QI llenará la espalda y la columna vertebral; la espalda se volverá tan fuerte como el pecho. Este es, en líneas generales, un método para el desarrollo del NEI ZUANG, el poder interno.

[Method for the development of the Internal Power: massaging the front part of the body.]

[Método para desarrollar la fuerza interna: masajear la parte delantera del cuerpo].

[Striking with a stick according to the method “Development of internal power”. Exercising with a stick can be carried out both in lying and standing position. In the photo Fu Gong, thirteen years old son of master Jin, strikes at the father’s body with a wooden stick wound in cotton fabric.]

[Golpear con un palo según el método «Desarrollo del poder interno». El ejercicio con el palo se puede realizar tanto en posición acostada como de pie. En la foto, Fu Gong, hijo de trece años del maestro Jin, golpea el cuerpo de su padre con un palo de madera envuelto en tela de algodón].

Editor’s notes:
24
“Three Heaters” (SAN JIAO) in Chinese traditional medicine is a conventional organ that combines the functions of several organs. The upper heater summarizes the functions of the heart and the lungs in the distribution of QI and blood for nourishment of different organs and tissues. The middle heater summarizes the functions of the spleen and the stomach in digestion and absorption of nutrients. The lower heater summarizes the functions of the kidneys and bladder, controls water exchange and secretions.

Notas del editor:
24
Los «tres calentadores» (SAN JIAO) en la medicina tradicional china son un órgano convencional que combina las funciones de varios órganos. El calentador superior resume las funciones del corazón y los pulmones en la distribución del QI y la sangre para nutrir los diferentes órganos y tejidos. El calentador medio resume las funciones del bazo y el estómago en la digestión y absorción de nutrientes. El calentador inferior resume las funciones de los riñones y la vejiga, controla el intercambio de agua y las secreciones.

Editor’s notes:
25
Since February or March according to the European calendar.

Notas del editor:
25
Desde febrero o marzo según el calendario europeo.

Editor’s notes:
26
JING – “road”, “path”; LUO – “”net”, “cell”; JING LUO – a system of channels inside a human body where QI circulates.

Notas del editor:
26
JING: «camino», «senda»; LUO: «red», «celda»; JING LUO: sistema de canales dentro del cuerpo humano por donde circula el QI.

27
YU ZHEN , “Jade pillow”, a point that is located opposite the occipital bone,
on the central line of the body.

27
YU ZHEN, «almohada de jade», punto situado frente al hueso occipital, en la línea central del cuerpo.

28
JIA JI, lit. “narrow place”, a point on the backbone between the sixth and
seventh thoracic vertebras (opposite the heart).

28
JIA JI, lit. «lugar estrecho», un punto en la columna vertebral entre la sexta y séptima vértebras torácicas (frente al corazón).

Recipe of a Drug for Internal Use Which Increases the Internal Power

Receta de un medicamento para uso interno que aumenta la potencia interna.

When we speak about the Internal Power we, first of all, mean exercising aimed at making up the inborn deficiency, adjusting the balance between YIN and YANG of a human body as well as “rearing vitality”. However, sometimes muscles and tendons massage alone is not enough to strengthen internal organs. Or it is necessary to obtain quicker and more tangible result. In that case drug exposure is supplemented by “external” methods.

Those drugs must be taken early in the morning, immediately after getting up. When the drug is dissolved (in the stomach) and starts taking effect one may proceed to massaging. Thus, internal and external influences are put together and thanks to it one can get not only quicker and more significant effect but also to make up the inborn deficiency (in vitality). That is the essence of "making up" (deficiency in vitality) through drugs.

Cuando hablamos del poder interno, nos referimos, en primer lugar, a ejercicios destinados a compensar la deficiencia innata, ajustar el equilibrio entre el YIN y el YANG del cuerpo humano, así como a «cultivar la vitalidad». Sin embargo, a veces el masaje de músculos y tendones
no es suficiente para fortalecer los órganos internos. O bien es necesario obtener resultados más rápidos y tangibles. En ese caso, la exposición a los medicamentos se complementa con métodos «externos».
Esos medicamentos deben tomarse temprano por la mañana, inmediatamente después de levantarse. Cuando el medicamento se disuelve (en el estómago) y comienza a surtir efecto, se puede proceder al masaje. De este modo, se combinan las influencias internas y externas y, gracias a ello, no solo se obtiene un efecto más rápido y significativo, sino que también se compensa la deficiencia innata (de vitalidad). Esa es la esencia de «compensar» (la deficiencia de vitalidad) mediante medicamentos.

Drug composition: Ginseng, Bai Zhu (Atractylodes macrocephala), Dang Gui (Angelica sinensis), Chuan Xiong (Ligusticum chuanxiong), two FENs (756 mg, or 0.4266 dr) of each of the above-mentioned components. It is necessary to add to those ingredients wild-growing Bai Ji Li (Tribulus terrestris) without thorns, Bai Fu Ling (Pachyma cocos), Bai Shao Yao (Paeonia lactiflora, Chinese Peony), Di Huang (Rehmannia glutinosa), Gan Cao (Glycyrrhiza uralensis), Zhu Sha (Cinnabar), one QIANG (5 g, or 2.822 dr) of each component mentioned above. It is necessary to mix all those components, grind to powder, add honey and make pills weighing 1 QIANG
(5 g, or 2.822 dr) each. If it is too expensive the weight of pills may be decreased a little. When taking the pills, onion is counter-indicative, as it is not compatible with honey.

Composición del medicamento: Ginseng, Bai Zhu (Atractylodes macrocephala), Dang Gui (Angelica sinensis), Chuan Xiong (Ligusticum chuanxiong), dos FEN (756 mg, o 0,4266 dr) de cada uno de los componentes mencionados anteriormente. Es necesario añadir
a esos ingredientes Bai Ji Li (Tribulus terrestris) silvestre sin espinas, Bai Fu Ling (Pachyma cocos), Bai Shao Yao (Paeonia lactiflora, peonía china), Di Huang (Rehmannia

glutinosa), Gan Cao (Glycyrrhiza uralensis), Zhu Sha (cinabrio), un QIANG (5 g, o 2,822 dr) de cada componente mencionado anteriormente. Es necesario mezclar todos esos componentes, molerlos hasta convertirlos en polvo, añadir miel y hacer píldoras que pesen 1 QIANG (5 g, o 2,822 dr) cada una. Si resulta demasiado caro, se puede reducir un poco el peso de las píldoras.

Al tomar las píldoras, la cebolla está contraindicada, ya que no es compatible con la miel.

One more recipe: Dang Gui (Angelica sinensis), Niu Xi (Achyranthes bidentata var. japonica) soaked in vodka, Gou Qi Zi (Lycium Chinese), Bao Jiao (fish bladder boiled soft) - 4 LIANs (200 g, or 7.056 oz) of each of the above-mentioned components. Add to those ingredients wild-growing Bai Ji Li (Tribulus terrestris) and crab yolk – 5 LIANs (250 g, or 8.82 oz) of both. Bu Gu Zhi (Psoralea corylifolia) soaked in salt water, HU TOU[29] - 4 LIANs of each of those components. It is necessary to mix all those components, grind to powder, add honey and make pills weighing 1 QIANG (5 g, or 2.822 dr) each.

Una receta más: Dang Gui (Angelica sinensis), Niu Xi (Achyranthes bidentata var. japonica) remojado en vodka, Gou Qi Zi (Lycium Chinese), Bao Jiao (vejiga de pescado hervida hasta que quede blanda) - 4 LIAN (200 g, o 7.056 oz) de cada uno de los componentes mencionados anteriormente. Añadir a esos ingredientes Bai Ji Li silvestre (Tribulus terrestris) y yema de cangrejo: 5 LIAN (250 g, o 8.82 oz) de ambos. Bu Gu Zhi (Psoralea corylifolia) remojado en agua salada, HU TOU[29] - 4 LIAN de cada uno de estos componentes. Es necesario mezclar todos estos componentes, molerlos hasta convertirlos en polvo, añadir miel y hacer píldoras que pesen 1 QIANG (5 g, o 2,822 dr) cada una.

Pills prepared according to one of the above recipes must be taken just before exercising, one piece each time, and washed down with vodka. As practice showed, it gives a wonderful result. Those pills are called miraculous and there are strong grounds to believe that.

Las pastillas preparadas según una de las recetas anteriores deben tomarse justo antes de hacer ejercicio, una cada vez, y acompañadas de vodka. Como ha demostrado la práctica, dan un resultado maravilloso.

Esas pastillas se consideran milagrosas y hay motivos de peso para creerlo.

Editor's notes:
29
HU TOU, lit. "tiger's head", probably old or local name of some plant, medicine and etc.

Notas del editor:
29
HU TOU, literalmente «cabeza de tigre», probablemente nombre antiguo o local de alguna planta, medicina, etc.

Innermost Essence and Importance of the Method XI SUI for Development of the Internal Power

Esencia más íntima e importancia del método XI SUI para el desarrollo del poder interno

YI JIN JING practice can increase physical power and strengthen the body of a practitioner and nothing more. Only the method "Rinsing marrow" (XI SUI) can make a man inspired. "External" training methods are only the initial stage on the way toward perfection and XI SUI actually is deep GONG FU. For successful practice in "Rinsing marrow" one must, first of all, have very serious intention and firm resolution. One must cast aside seven QING[30] and six YU[31], give up all vain desires, and leave behind anxiety about life and death. If you succeed in it you will get, after all, good results. At first it is difficult for a practitioner even to imagine all that but with time he starts to understand how to get success. You will be able disappear and appear, free yourself (from earthly passions) and reach the top of perfection. You will be flesh and blood; nevertheless, you will be able to fly freely like the wind[32]. Practiced methods do not look like methods of YI JIN JING, though achievements in YI JIN JING are used as a base (for XI SUI practice). Primordially "Canon on Rinsing Marrow" (XI SUI JING) was written in Sanskrit and later translated into Chinese. There is a xylographic edition; Buddhist monk Di Chen has one copy which I saw with my own eyes. It is a genuine Shaolin relic. However, the book contains a lot of special terms, notions and allegories based on the Buddhist teaching, therefore it is very difficult for a layman to understand and realize them so the book causes confusion and bewilderment in people. That is the reason why we are going to explain the essence of the method briefly and in understandable language.

La práctica del YI JIN JING puede aumentar la fuerza física y fortalecer el cuerpo del practicante, pero nada más. Solo el método «Enjuagar la médula» (XI SUI) puede inspirar a una persona. Los métodos de entrenamiento «externos» son solo la etapa inicial en el camino hacia la perfección, y el XI SUI es en realidad un profundo GONG FU. Para practicar con éxito el «enjuague de la médula», uno debe, en primer lugar, tener una intención muy seria y una resolución firme.

Hay que dejar de lado los siete QING[30] y los seis YU[31], renunciar a todos los deseos vanos y dejar atrás la ansiedad por la vida y la muerte. Si lo consigues, obtendrás, al fin y al cabo, buenos resultados. Al principio es difícil para un practicante siquiera imaginar todo eso, pero con el tiempo empieza a comprender cómo alcanzar el éxito. Serás capaz de desaparecer y aparecer, liberarte (de las pasiones terrenales) y alcanzar la cima de la perfección. Serás de carne y hueso; sin embargo, podrás volar libremente como el viento[32].

Los métodos practicados no se parecen a los métodos del YI JIN JING, aunque los logros en el YI JIN JING se utilizan como base (para la práctica del XI SUI). Originalmente, el «Canon sobre el enjuague de la médula» (XI SUI JING) fue escrito en sánscrito y posteriormente traducido al chino. Existe una edición xilográfica; el monje budista Di Chen tiene una copia que vi con mis propios ojos. Es una auténtica reliquia de Shaolin. Sin embargo, el libro contiene muchos términos especiales, nociones y alegorías basadas en las enseñanzas budistas, por lo que es muy difícil para un profano comprenderlos y asimilarlos, por lo que el libro causa confusión y desconcierto en las personas. Esa es la razón por la que vamos a explicar la esencia del método de forma breve y en un lenguaje comprensible.

It is necessary to cultivate high moral virtues and mind’s stability in everyday life to obtain spiritual quietism. To get up every day early, before dawn. To face the sun, to breathe out three times, to sit down in Buddhist manner, turning the soles upward, to put hands on knees with palms facing up, to press the tongue tip to the palate. To turn mind’s eye inward - to five organs ZANG and six organs FU. Not to see (not to look at) surroundings, to turn ear inward and hear how blood is circulating in the body. Not to hear (not to listen to) external sounds, breathe in and breathe out deeply. To breathe in and to breathe out slowly and smoothly, to swallow saliva. That is YAN YE XI SUI, the method of “Swallowing Ectoplasm and Rinsing Marrow”.

The above procedure YAN YE XI SUI is given in brief and may be not quite understandable due to it. However, it is

necessary to keep in mind that who only reads (without practicing) will never understand how to do and who only practice (and who does not know proper methods) will never understand the importance of the method. Below we shall explain how “to go”, “to stop”, “to stand”, “to sit”, and “to lie”.
“Canon on Marrow Rinsing” (XI SUI JING) says that it is necessary to go naturally, raise legs not high, to step slowly.
When you has put down your foot and stand firmly on the ground the next step may be done. It can be said so about each step. Never be in hurry, as haste leads to mistakes. A moderate step affords safety. It is necessary to stop like a horse before the cliff, like a boat mooring to the coast. It is necessary to stand erect, never leaning, as to stand erect means to stand firmly. Nothing troubles eyes and ears, the heart is quiet like a mirror surface of water that reflects objects and events, not troubled by them. It is necessary to sit upright with quiet and serious face and the closed mouth, breathing through the nose. When QI is full the expression on the face is natural. Lie as follows: set your legs to sides, bend and raise your knees a little, crook toes, place your palms on the stomach. If you get tired, sleep on your side; when you wake up, stretch your legs and lie facing up for a while. In nine years you will see the result. You will not worry about problems of life and death. Methods of “going”, “stopping”, “standing”, “sitting”, and “lying” have significance in their own right; in addition, the methods give good auxiliary effect for practice XI SUI. However, not those methods serve as the foundation of XI SUI but the practice “Change of muscles and tendons” (YI JIN). If you practice YI JIN you will make your body as strong as diamond. It will seem to people that you are invulnerable. However, you are still in need of “dead” food and you are prone to “Seven passions”. Although the body in outward appearance is as strong as diamond, all the same it consists of blood and flesh. Therefore it is necessary to practice “Rinsing marrow” and follow instructions of The Canon: to eat less, to breathe in fresh QI more, to take airbaths. Get up at the hour of WU GENG[33]. Massage eyes, nose, mouth, and ears many times. You should look not further than the tip of your nose, your mouth is closed, breathe through nose. Do not spit out (saliva). Breathe out muddy QI and breathe in fresh QI. Do number one (to urinate). Do not be sleepy. Sit in the Buddhist way, prop the tip of your tongue against the hard palate, put your hand on knees with palms facing up, breathe smoothly, swallow saliva that appear in your mouth. Clatter your teeth for a while, then press with both hands in the region of the navel and make massage. Then stand up slowly and make a few steps without haste. Do not make fuss, as haste leads to mistakes. Everything should be done sedately and quietly. Calm your soul, put aside your passions and desires and you will become quite another man within three-nine years. You will stick to four “less”: less talk, less anxiety in your heart, less food in your stomach, less sleep. It is those four “less” that assure long life. That’s what secrets of the method “Rinsing marrow” are.

Es necesario cultivar altas virtudes morales y la estabilidad mental en la vida cotidiana para alcanzar el quietismo espiritual. Levantarse todos los días temprano, antes del amanecer. Mirar al sol, exhalar tres veces, sentarse al estilo budista, con las plantas de los pies hacia arriba, poner las manos sobre las rodillas con las palmas hacia arriba y presionar la punta de la lengua contra el paladar. Dirigir la mirada interior hacia los cinco órganos ZANG y los seis órganos FU. No ver (no mirar) el entorno, dirigir el oído hacia el interior y escuchar cómo circula la sangre por el cuerpo. No oír (no escuchar) los sonidos externos, inhalar y exhalar profundamente. Inhalar y exhalar lenta y suavemente, tragar saliva. Eso es YAN YE XI SUI, el método de «tragar ectoplasma y enjuagar la médula».

El procedimiento anterior YAN YE XI SUI se describe de forma breve y puede que no resulte del todo comprensible debido a ello. Sin embargo, es necesario tener en cuenta que quien solo lee (sin practicar) nunca entenderá cómo hacerlo y quien solo practica (y no conoce los métodos adecuados) nunca entenderá la importancia del método. A continuación explicaremos cómo «caminar», «detener», «estar de pie», «sentarse» y «acostarse».

El «Canon sobre el lavado de la médula» (XI SUI JING) dice que es necesario ir de forma natural, levantar las piernas sin elevarlas demasiado y dar pasos lentos.

Cuando hayas apoyado el pie y te mantengas firme sobre el suelo, podrás dar el siguiente paso. Esto se puede aplicar a cada paso. Nunca tengas prisa, ya que la prisa conduce a cometer errores. Un paso moderado proporciona seguridad. Es necesario detenerse como un caballo ante un precipicio, como un barco que atraca en la costa. Es necesario mantenerse erguido, sin inclinarse nunca, ya que mantenerse erguido significa mantenerse firme.

Nada perturba los ojos y los oídos, el corazón está tranquilo como un espejo, la superficie del agua que refleja objetos y acontecimientos, sin que estos lo perturben.

Es necesario sentarse erguido, con el rostro tranquilo y serio y la boca cerrada, respirando por la nariz. Cuando el QI está lleno, la expresión del rostro es natural. Acuéstate de la siguiente manera: coloca las piernas a los lados, dobla y levanta un poco las rodillas, flexiona los dedos de los pies y coloca las palmas de las manos sobre el estómago. Si te cansas, duerme de lado; cuando te despiertes, estira las piernas y acuéstate boca arriba durante un rato. En nueve años verás el resultado. No te preocuparás por los problemas de la vida y la muerte. Los métodos de «ir», «parar», «estar de pie», «sentarse» y «acostarse» tienen importancia por sí mismos; además, los métodos proporcionan un buen efecto auxiliar para la práctica XI SUI. Sin embargo, no son esos métodos los que sirven

como base del XI SUI, sino la práctica «Cambio de músculos y tendones» (YI JIN). Si practicas YI JIN, harás que tu cuerpo sea tan fuerte como el diamante. A la gente le parecerá que eres invulnerable. Sin embargo, sigues necesitando alimentos «muertos» y eres propenso a las «Siete pasiones». Aunque el cuerpo en apariencia externa es tan fuerte como el diamante, sigue estando compuesto de sangre y carne. Por lo tanto, es necesario practicar el «enjuague de la médula» y seguir las instrucciones del Canon: comer menos, respirar más QI fresco, tomar baños de aire. Levántate a la hora de WU GENG[33]. Masajea los ojos, la nariz, la boca y las orejas muchas veces. No debe mirar más allá de la punta de la nariz, mantenga la boca cerrada y respire por la nariz. No escupa (saliva). Exhale el qi turbio e inhale qi fresco. Haga lo número uno (orinar). No tenga sueño. Siéntate al estilo budista, apoya la punta de la lengua contra el paladar duro, coloca las manos sobre las rodillas con las palmas hacia arriba, respira suavemente, traga la saliva que aparezca en la boca. Golpea los dientes durante un rato, luego presiona con ambas manos la zona del ombligo y haz un masaje. A continuación, levántate lentamente y da unos pasos sin prisas. No hagas ruido, ya que las prisas llevan a cometer errores. Todo debe hacerse con calma y tranquilidad. Calma tu alma, deja a un lado tus pasiones y deseos y te convertirás en un hombre completamente diferente en tres o nueve años. Te ceñirás a cuatro «menos»: menos palabras, menos ansiedad en tu corazón, menos comida en tu estómago, menos sueño. Son esos cuatro «menos» los que aseguran una vida larga. Ese es el secreto del método «Enjuagar la médula».

One can say that practicing of YAN YE XI SUI akin to “sinking into contemplation” (meditation) and preparation and taking potions belong to alchemy. It is considered that contemplation (meditation) and alchemy allow a man to attain the peak of perfection, envelop “the Sky and the Earth” and merge with them. Recently a lot of people call for the development of WU SHU” “without any prejudices”. Even theories appear that the man can live long thanks to simple physical exercises. From the author’s point of view, alchemy and meditation are inseparable from GONG FU and are its essence. It is stupid to deny the things which exist objectively. New theories must be based on new facts, not on the negation of existing ones. History has many evidences of it: a monk Da Mo (Bodhidharma) who sat facing a wall for nine years and sounds of ants became for him like thunder; Zhang San Feng, an alchemist from the Wudang Mountains who could be invisible and people thought him to be immortal. Before WU SHU became widespread people knew Da Mo only as the founder of the Buddhist school Sakyamuni (Gautama Buddha) in China but they did not know that he was the founder of the Shaolin School. San Feng also started his activities in Shaolin but then,

having attained heights of the Teaching, he secluded himself in the Wudang Mountains; he is honored as the founder of the Wudang school. San Feng combined Taoist alchemy and methods of “contemplation” (meditation) of Chan Buddhism. As a matter of fact, different means and methods are a part of an entity. The author wrote this book on the base of many sources. I realize perfectly well that my knowledge in this field is far from being sufficient, pray to forgive my shortcomings and inaccuracies. I kindly ask for your commentaries and corrections. Thank you in advance.

Se puede decir que la práctica del YAN YE XI SUI, similar a «sumergirse en la contemplación» (meditación), y la preparación y consumo de pociones pertenecen a la alquimia. Se considera que la contemplación (meditación) y la alquimia permiten al hombre alcanzar la cima de la perfección, envolver «el Cielo y la Tierra» y fusionarse con ellos. Últimamente, mucha gente aboga por el desarrollo del WU SHU «sin prejuicios». Incluso aparecen teorías que afirman que el hombre puede vivir mucho tiempo gracias a simples ejercicios físicos. Desde el punto de vista del autor, la alquimia y la meditación son inseparables del GONG FU y constituyen su esencia. Es estúpido negar las cosas que existen objetivamente. Las nuevas teorías deben basarse en hechos nuevos, no en la negación de los existentes. La historia tiene muchas pruebas de ello: un monje llamado Da Mo (Bodhidharma) que se sentó frente a una pared durante nueve años y los sonidos de las hormigas se convirtieron para él en truenos; Zhang San Feng, un alquimista de las montañas Wudang que podía hacerse invisible y la gente pensaba que era inmortal. Antes de que el WU SHU se extendiera, la gente solo conocía a Da Mo como el fundador de la escuela budista Sakyamuni (Gautama Buda) en China, pero no sabían que era el fundador de la escuela Shaolin. San Feng también comenzó sus actividades en Shaolin, pero luego, tras alcanzar las alturas de la Enseñanza, se recluyó en las montañas Wudang; se le honra como el fundador de la escuela Wudang. San Feng combinó la alquimia taoísta y los métodos de «contemplación» (meditación) del budismo Chan. De hecho, los diferentes medios y métodos forman parte de una misma entidad. El autor escribió este libro basándose en numerosas fuentes. Soy plenamente consciente de que mis conocimientos en este campo están lejos de ser suficientes, por lo que ruego que se disculpen mis deficiencias e inexactitudes. Agradeceré cualquier comentario o corrección. Gracias de antemano.

The third decade of August, the 19-th year of the Chinese

Republic (1930).
Jin Yi Ming from Yangzhou.
Shanghai, province of Jiangsu.

La tercera década de agosto, año 19 de la República China (1930).
Jin Yi Ming, de Yangzhou.
Shanghái, provincia de Jiangsu.

[Master Jin Yi Ming is practicing YAN YE XI SUI - “Swallowing Ectoplasm and Rinsing Marrow”.]

[El maestro Jin Yi Ming está practicando YAN YE XI SUI, «Tragar ectoplasma y enjuagar la médula».]

Editor’s notes:

30
QI QING – seven feelings (emotions): joy (xi), anger (nu), sorrow (you),
pensiveness (si), grief (bei), fear (kong), fright (jing).

Notas del editor:

30
QI QING: siete sentimientos (emociones): alegría (xi), ira (nu), tristeza (you), melancolía (si), dolor (bei), miedo (kong) y pánico (jing).

31
LIU YU – desires (lusts) which originate from six “roots”: eyes, ears, nose,
tongue, body, and brain.

31
LIU YU: deseos (lujurias) que se originan en seis «raíces»: ojos, oídos, nariz, lengua, cuerpo y cerebro.

32
Buddhists believe that if a man can free himself from the bondage of emotions and desires his Spirit will become independent and will be able to
leave the physical body and return to it at will.

Los budistas creen que si un hombre puede liberarse de las ataduras de las emociones y los deseos, su espíritu se volverá independiente y podrá abandonar el cuerpo físico y regresar a él a voluntad.

Editor’s notes:
33
WU GENG, a time interval from 3 to 5 o’clock in the morning.

Notas del editor:
33
WU GENG, un intervalo de tiempo entre las 3 y las 5 de la mañana.

Lam Sai Wing
(1860-1943)

Lam Sai Wing
(1860-1943)

"SINCE MY YOUNG YEARS TILL NOW,
FOR 50 YEARS, I HAVE BEEN LEARNING
FROM MASTERS.
I AM HAPPY THAT I HAVE EARNED THE
LOVE OF MY TUTORS WHO PASSED ON
ME THE SHAOLIN MASTERY…"

"DESDE MI JUVENTUD HASTA AHORA, DURANTE 50 AÑOS, HE ESTADO APRENDIENDO DE LOS MAESTROS.
ESTOY FELIZ DE HABERME GANADO EL
AMOR DE MIS TUTORES, QUE ME TRANSMITIERON LA MAESTRÍA SHAOLIN..."

Lam Sai Wing was one of the best fighters of his time, an outstanding master of Southern Shaolin Hung Gar Kung Fu and a disciple of the legendary Wong Fei Hung. At the beginning of twentieth century, supposedly in 1917-1923, when Lam Sai Wing was the Chief Instructor in hand-to-hand fight in the armed forces of Fujian province, he wrote three books on traditional Shaolin methods of the achievement of the highest mastership. In those books he scrutinized COMBAT TECHNIQUES of TIGER and CRANE styles, as well as the OLD SHAOLIN METHOD of developing the "INTERNAL" and "EXTERNAL" force. The books are illustrated with a great number of fine drawings showing the author demonstrate his wonderful techniques. Until now the books of Master Lam Sai Wing serve as a basic textbook for those who seriously practices Hung Gar in China.

Lam Sai Wing fue uno de los mejores luchadores de su época, un destacado maestro del kung fu Hung Gar del sur de Shaolin y discípulo del legendario Wong Fei Hung. A principios del siglo XX, supuestamente entre 1917 y 1923, cuando Lam Sai Wing era instructor jefe de combate cuerpo a cuerpo en las fuerzas armadas de la provincia de Fujian, escribió tres libros sobre los métodos tradicionales Shaolin para alcanzar la máxima maestría. En esos libros analizaba las TÉCNICAS DE COMBATE de los estilos estilos TIGRE y GRULLA, así como el ANTIGUO MÉTODO SHAOLIN para desarrollar la fuerza «INTERNA» y «EXTERNA». Los libros están ilustrados con un gran número de excelentes dibujos que muestran al autor demostrando sus maravillosas técnicas. Hasta ahora, los libros del maestro Lam Sai Wing sirven como libro de texto básico para quienes practican seriamente el Hung Gar en China.